

TESE DE DOUTORAMENTO

**DISCOURSE ANALYSIS IN THE CLIL  
CLASSROOM. THE EFFECTS OF  
TASK DIMENSIONS ON L2 ORAL  
PERFORMANCE**

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## AUTORIZACIÓN DO DIRECTOR DA TESE

**DISCOURSE ANALYSIS IN THE CLIL CLASSROOM. THE  
EFFECTS OF TASK DIMENSIONS ON L2 ORAL PERFORMANCE.**

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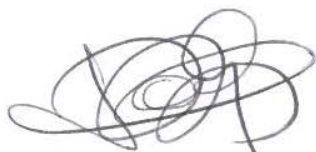
## **DISCOURSE ANALYSIS IN THE CLIL CLASSROOM. THE EFFECTS OF TASK DIMENSIONS ON L2 ORAL PERFORMANCE.**

D. David González Gándara

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“Begin at the beginning,” the King said, very  
gravely, “and go on till you come to the end:  
then stop.”

*Lewis Carroll, Alice in Wonderland*





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# List of Abbreviations

**AICLE** Aprendizaje Integrado de Contenidos y Lenguas Extranjeras.

**AS-Unit** Analysis of Speech Unit.

**BICS** Basic Interpersonal Communication Skills.

**BNC** British National Corpus.

**C-unit** Communication unit.

**CAF** Complexity, Accuracy and Fluency.

**CALP** Cognitive Academic Language Proficiency.

**CLIL** Content and Language Integrated Learning.

**DASML** Dialog Act Mark-Up in Several Layers.

**EFL** English as a Foreign Language.

**EMI** English as a Medium of Instruction.

**EMILE** Enseignement de Matières par l'Intégration d'une Langue Étrangère.

**ESL** English as a Second Language.

**HOTS** High Order Thinking Skills.

**IRF** Initiation-Response-Follow up.

**ISO** International Organization of Standardization.

**KET** Key English Test.

**L1** Mother Tongue or Native Language.

**L2** Language 2 or Second Language.

**LOTS** Low Order Thinking Skills.

**LSWC** Longman Spoken and Written Corpus.

**PE** Physical Education.

**PET** Preliminary English Test.

**RCD** Role, Context, and Demand.

**SLA** Second Language Acquisition.

**SPAAC** Speech-Act Annotated Corpus.

**T-unit** Token unit.

**TBLT** Task-based Language Teaching.

**USA** United States of America.

**XML** Extensible Markup Language.

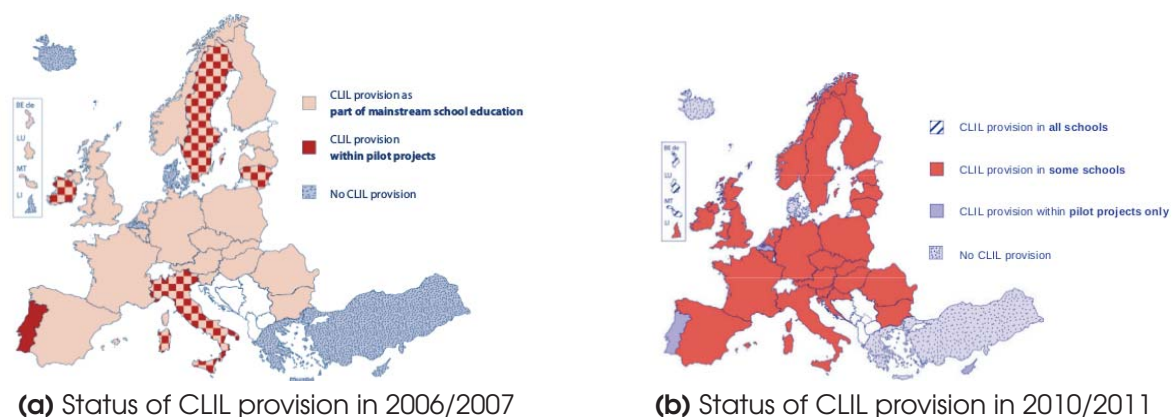
**ZPD** Zone of Proximal Development.

# Introduction

Content and Language Integrated Learning (CLIL) programmes are becoming more and more common in European primary and secondary schools. Reports from *Eurydice*<sup>1</sup> describe a constant increase of CLIL in Europe. Figure 0.1 shows maps from the 2008 (Eurydice Network, 2008: 41) and the 2012 reports (Eurydice Network, 2012: 39). These figures make it clear that CLIL has become a stable feature of European Education Systems: the 2012 map, for example, shows that most countries have included CLIL in mainstream schools. The latest report from *Eurydice*, however, does not provide further with data. However, the report has shifted from the tone of enthusiasm for CLIL seen in Eurydice Network (2008) and Eurydice Network (2012) to a more pessimistic position: “There is no internationally comparable data at EU level to show the extent of this type of educational programme in each country. However, it is quite clear that it is not very widespread except in a handful of countries” (Eurydice Network, 2017: 13). However, it seems that at present CLIL programmes are still growing, according to Pérez Cañado (2016a: 80) and the Xunta de Galicia (2018), at least, in the case of Galicia. In most cases the language of instruction used is English. Some years ago, teachers would begin new projects armed with little more than a trust in theoretical opinions and a modicum of faith, since research was extremely rare. As the number of schools involved in these programmes gradually grew, researchers carried out more and more empirical studies. Most of these, in their initial stages, sought to show the benefits that CLIL would bring to the learning of English. Navés and Victori (2010: 39) list a considerable number of them in their meta-study, concluding that CLIL has a positive impact on students’ progress in English.

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<sup>1</sup>The European Education Information Network.



**Figure 0.1:** CLIL provision in Europe

Some other studies focused on the possible effects of the implementation of CLIL in the rest of the curriculum subjects. Thus, Barreiro Gundín and San Isidro (2009: 202) claim that: “CLIL does not affect negatively the learning of other languages and non-linguistics subjects; quite the contrary, it fosters the development of these learnings in a more satisfactory fashion”.<sup>2</sup> I found that, despite of some fears by the general public, especially in areas where more than one language is official, CLIL does not affect the teaching of other languages such as Spanish and Galician in the rest of the general curriculum (González Gándara, 2015: 18). This is something that should be definitely considered by administrators and language teaching specialists.

CLIL has also faced some criticism, and this has surfaced recently in a number of ways. Teachers’ English proficiency, for example, has been called into question. Bruton (2011b) pointed out that the beneficial outcomes that have been seen may not derive from the implementation of CLIL, but rather from the special characteristics of the groups of students usually involved in such programs. In this respect, it is necessary to say that in most cases only those students with a good level of English can participate in CLIL programmes.

At the very foundations of CLIL lies the idea of improving the teaching of languages by using them, instead of by studying them. Following this argument, it seems logical that most instruction time of CLIL should be carried out in the target language, English in most cases.

<sup>2</sup>[Author’s translation] *CLIL non só non afecta negativamente ás aprendizaxes doutras linguas e materias non lingüísticas, senón que contribúe a desenvolver esas outras aprendizaxes dunha maneira máis satisfactoria.*



cases. As we will see in chapter 1, there is not unanimous consensus as to the need to use only the target language. In my view, a reasonably large amount of the Language 2 or Second Language (L2) is desirable, and thus I will try to find ways to promote the use of the L2 in the CLIL classroom.

## Motivation

I became interested in CLIL as a result of my experience as an assistant teacher in the United Kingdom in 2004. At *Dartford School* (London) I observed how some subjects were taught in Spanish. At that time, such an approach to teaching was almost like science-fiction to me, and I thought that it would take a long time for similar methods to be adopted in Spain. After a period of attempts to implement something on the same lines in the schools where I was working in Spain, I finally started teaching CLIL in 2011, at the *CEIP Emilia Pardo Bazán* in Leiro (Ourense). Although at that time I was finishing my M.A. in Applied Linguistics, and I had previously participated in the introduction of a CLIL subject in a secondary school, my knowledge about CLIL was very limited. The main reason for this was that serious research was not so widespread at that time as is today. When I started reading the different papers on CLIL, I found tools for “selling” CLIL to partners and families, but no real information about how to implement it in the classroom. I even received some CLIL-specific training from the *Xunta de Galicia*, the regional government in Galicia. It was at this moment that I saw how diverse knowledge about CLIL pedagogy really was.

However, I also became aware that CLIL was not so different from English as a Foreign Language (EFL). We can in fact consider some EFL lessons as CLIL lessons about English. Thus I began to combine my knowledge of CLIL with my understanding of Second Language Acquisition (SLA) which I had obtained when completing my Masters studies. After a further experience of teaching in Calgary (Canada) during the school year 2016/2017, at *Dalhousie Elementary School*, it was yet more obvious to me that these theoretical approaches converged completely. In the Canadian education system, they are much more integrated than they are in the Spanish system.

As a researcher, I soon observed that the barrier between teachers and researchers is very wide, and that there was a substantial lack of information about real classrooms in the literature. The reciprocal effect occurs in schools, where scholarly knowledge seems to be something from a different world. It is not common at all to find serious research papers on the schools shelves. This is perhaps because most of what is described in the papers involves large amount of data, from large numbers of classrooms. Such studies might paint a good general picture, but they do not help the teacher, who needs concrete ideas. The focus of most researchers is on syllabus and curriculum design and development as well as on textbook and materials production. However, I believe that the design of tasks in CLIL should be in the hands of teachers, as they are the ones who know more about their students and the real classrooms in which they work.

There is a need for teachers to engage in action research (Wallace, 1999; Burns, Anne, 2005) and to recount their experiences so that other teachers can benefit from them, thus helping make the corpus of knowledge about CLIL increase. Teachers need more examples that they can replicate. In this study, apart from providing other teachers with information about my own experiences, I intend to provide more tools for teachers to carry out similar action research projects.

## Objectives and Structure

In this study I will present an outline of a simple framework for research which simplifies all the factors mentioned above. The purpose here is to make research more accessible to teachers who may not be willing to spend a large amount of time learning about complex systems for classifying learning tasks, learning complex annotating schemes for the transcriptions from their lessons, paying for software for the transcription and annotation processes, or paying for software for statistical analysis.

This thesis aims to simplify the classification of learning tasks, which might indeed be seen as the principal contribution of the dissertation. I found that the classification of tasks is not at all clear in the literature, and it is often difficult to work with the most common

taxonomies, which include a large number of categories, subcategories and dimensions (Prabhu, 1987; Robinson, 2007). My original contribution to knowledge, then, is a taxonomy of language tasks that fits both a serious theoretical description, consisting of statistically sound factors, and the needs of teachers who have to plan their lessons. This taxonomy is based on three main factors. The first of these is the “context” provided by the teacher as an element of support; the second factor is the “cognitive demand” of the activities involved in the tasks; and the third factor, is the “role of the student”, that is, a combination of how much of the input required to solve the task comes from students –as opposed to the input from the teacher or from audiovisual means, which is the most common– and how much output the students are expected to produce. The idea for the “context” and “demand” factors was taken from previous works (Cummins, 2000; Robinson, 2001), while the third factor, that is, the “role of the student” is an original variable that I have not found in the existing literature. The simplicity of this approach makes research more feasible in practice, making the methodologies for the data analysis easier, and also the work of research assistants who manage and classify large amounts of data. It may sound excessively pragmatic, yet pragmatism is crucial in research.

Another contribution of this study is the proposal of a framework for classroom action research addressed to teachers in CLIL settings; this has been quite scarce until now. All the studies I have found were conducted by university researchers. I believe, instead, that teachers are the most appropriate researchers with regards to the understanding and analysis of what happens in their classrooms. However, sometimes research is very far removed from teachers’ everyday work, and in many cases teachers are not interested. One of the reasons for this is that the statistical basis for classroom research is usually obscure and technical, and it is difficult to find in the literature clear examples on how to deal with the real classroom situations that teachers have to confront. Such research, then, is aimed at researchers, and employs large amounts of data. Real classrooms typically do not provide data samples that mathematicians like to work with and which comply with all the common ideal conditions for statistical analysis, such as randomised groups which are normally distributed and balanced control groups to check the statistical significance of differences. So, the method proposed

here is a simple way of approaching statistical design for the classroom, with the aim of making it accessible for school teachers in general.

Instead of large studies that are concerned with large samples and good representation of populations, I propose the use of small case studies that can go deep into the observation of individuals. The aim is to provide credibility and usability, instead of generalizability. The framework I propose in this thesis consists of a tagset for the annotation of classroom transcriptions, using software that can assist the process of transcribing and annotating, and some scripts that allow the automatic statistical calculations and graph plotting from the transcription files. The software, which I wrote, in combination with certain free programs already available, makes the analysis of discourse available to any teachers interested in conducting research in their own classrooms.

My own lessons from my work in a primary school in Leiro (Ourense) with young learners six and seven years old will serve as the basis to show how the taxonomy and research framework function. Through the analysis of the data I will try to demonstrate that the three dimensions of tasks that I propose behave as statistical factors in the analysis of tasks. Furthermore, I will try to investigate which of these dimensions may affect the use of spoken L2 in the classroom.

The thesis is organised into three parts. Part I constitutes the theoretical framework. It is composed of **chapters 1 to 4**. In **chapter 1** I review how the classic definitions of Mother Tongue or Native Language (L1) and L2 have been discussed in the literature, and I explain how these terms are going to be used in the current study. I also review previous work on the use of the L1 in the foreign language classroom. In **chapter 2** I describe the state of the art regarding CLIL, with particular attention to the situation in Galicia (Spain). The number of such studies has grown considerably over the last five years. Some of those studies discussed provide a wider view of how CLIL is implemented in many different countries and settings. I also review the main studies on the teaching of English to young learners, since the subjects of my research here are students in an elementary school. Taking this issue into account is fundamental, in that most of the existing literature is concerned with secondary education, and the upper grades of elementary schools, and thus it is necessary to filter the literature reviewed

so that it fits the subjects of the particular setting of the present study. In **chapter 3** issues concerning how discourse analysis is going to be performed in the study will be described: the approach to segmenting discourse into units, the scheme to annotate linguistic features, and how linguistic performance will be measured. Finally, in **chapter 4** the *Role, Context, and Demand (RCD) hypothesis* is set out: **this is the key idea of my research**. I introduce a new way of defining the role of the student in the language classroom as a new parameter in the classification of tasks. It has been difficult for teachers to decide which model to use when they classify tasks in their studies. I propose my own, which aims at simplicity and rigour and makes it possible to present a taxonomy of tasks which is very useful to perform action research in the classroom.

The second part of this thesis consists of two empirical studies. In **chapter 5** I present the research preliminaries and a pilot study. Firstly, I describe a questionnaire that was completed by a group of teachers with the aim of finding out the extent of their knowledge about the concepts presented in this study. The administration of this questionnaire, along with the review of previous studies in the areas of focus of this thesis, was essential to confirm that the new ideas presented here about the role of the students in tasks are indeed new. After this questionnaire, I present the pilot study that was conducted to see whether the issues selected for my study could lead to interesting research questions, and hence to potentially interesting findings.

**Chapter 6** presents main empirical study. After setting out the aims of the study and the research questions, the method is described: participants, research instruments, procedures and data. In this chapter I describe how recordings from lessons were segmented into tasks and how these tasks were annotated according to the factors of my taxonomy. This chapter concludes with the presentation and discussion of the results obtained from the statistical analysis of quantitative and qualitative data.

This part of the thesis concludes with a bibliography plus a list of official documents consulted on various topics related to the research.

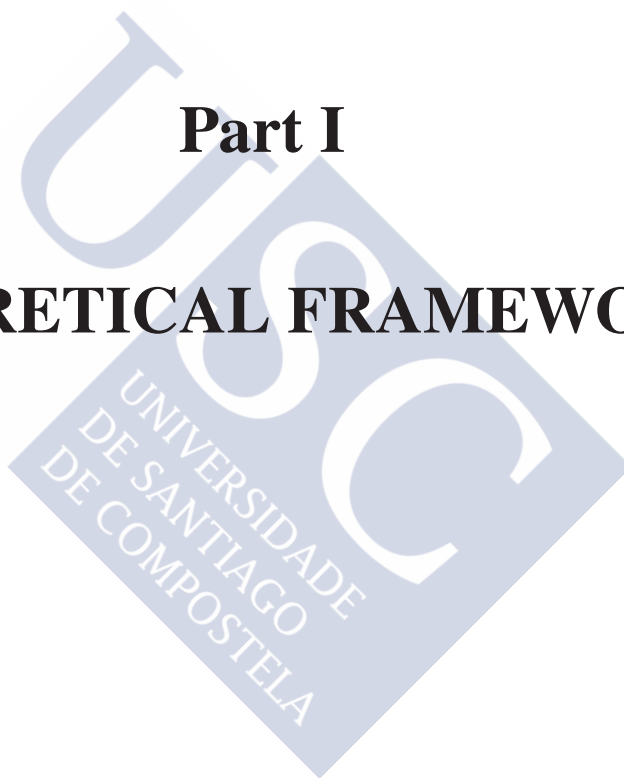
The third part of the thesis comprises the appendices. **Appendix A** includes the descriptions of the tasks performed by participants in the main study, these having been

recorded and transcribed. **Appendix B** sets out the protocol used for the transcription and annotation of the lessons. **Appendices C** and **D** include the transcriptions from the pilot study: a version without linguistic annotations and another one, in *xml* format, with these annotations. **Appendices E** and **F** are transcriptions from the main study, with and without annotations, following the same format as in the pilot study.



## **Part I**

# **THEORETICAL FRAMEWORK**







# 1 The use of the L1 and the L2 in the classroom



This study has been carried out in a context where three languages are used by the students in the classroom. For these learners the L1s and the L2s are Spanish and Galician. Depending on each individual, Galician or Spanish might be the L1, according to the first language they acquired. Some scholars also use the term L3, which in this case would correspond to English. I will not be using the term L3, however. For the purposes of this study, I will only be using the labels L1 and L2, since it is more practical considering that most of the students who participated in the study were completely bilingual Galician/Spanish.

So, L1 refers here to the mother tongue and L2 to any additional languages. As noted above, there are some scholars who prefer to use the terms L1, L2 and L3. Rutgers and Evans (2017) point out that the difference in the order of acquisition of the languages is sometimes relevant; thus they argue that the linguistic skills of people who have acquired two languages first and then add a third language are better. Garcia (2013) discusses a number of studies which claim that bilingual learners will perform better in L3 tasks than monolinguals perform

in L2 tasks. Lasagabaster (2008), García Mayo (2010), and Cenoz and Gorter (2010) often use the term L3. However, references to the term L3 in the most influential literature outside of the context of Europe are less frequent.

Most of these scholars stress the importance of the distinction between L2, L3, L4, etc. because they are looking for differences in the acquisition of additional languages beyond the second one. Sanz (2000), for instance, found contradictory results in the relationship between bilingualism and the acquisition of a third language (L3).

For the purposes of the present study, none of the issues mentioned above are particularly relevant. The linguistic competence of students as regards the order of acquisition is the same for all the participants, and I will not compare the results with students who acquire only two languages. The students who participated in this study were exposed to a context in which the use of Spanish and Galician was very similar. Some of the teachers in the school used Galician as the normal way of communicating either with students and colleagues while some others used Spanish for this purpose. Students were taught in Spanish and Galician for equal parts of school time. As for their families, the number of families that used Spanish at home was similar to the number that used Galician. The situation of the two languages in the village of Leiro, then, was very balanced.

Besides, even in communities where three languages are present, it becomes very difficult to decide which one of the additional languages is the L2 and the L3 for each individual. It is not always clear which is the order of acquisition of the languages because often even the students or families are unaware of this order of acquisition. Some of the participants in the study acquired Galician at school, but most of them acquired Galician from members of their own families. In such cases, the two languages were probably acquired more or less at the same time.

Apart from this, in my opinion, the notion of an L3 makes research unnecessarily difficult. There are countries where it is quite common for people to speak more than three languages. For example, in Lebanon, lots of people, apart from speaking Lebanese and classical Arabic (supposedly L1 and L2), also speak English and French (supposedly L3 and L4). I am sure that it is possible to find communities with even more languages in use. Slavic countries, for

example, have similar languages, which makes it possible for their populations to master quite a few of them. I do not see the point in numbering them as L4, L5, L6, etc. It may not be clear which one they acquired first, and besides, people will necessarily have acquired them in a different order.

For these reasons, I will employ only the terms L1 (for the mother tongues) and L2 (for additional languages); that is to say, in our case the L1s are Galician and Spanish, and the L2 is English. Mehisto, Marsh, and Frigols (2008: 32) used the same approach: “for the purposes of simplicity, we will refer to the CLIL language as the second language”.

Regarding the use of these languages, and for the purposes of this study, it is assumed that a very frequent use of the L2 in the CLIL classroom is desirable (Krashen, 1981; Ellis, 1985; Dalton-Puffer, 2007; Pavón Vázquez, Prieto Molina, and Ávila López, 2015). In this vein, the input hypothesis claims that the input<sup>1</sup> is the most important part of the language acquisition process. This has been widely supported by research: “There are numerous studies that confirm that we can develop extremely high levels of language and literacy competence without any language production at all” (Krashen, 1998: 77). The input hypothesis has been discussed widely, but only under the grounds that input is not the only element or factor to obtain acquisition. There is considerable consensus that a high level of input is needed for acquisition to take place.

However, the amount of significant input that L2 primary education pupils in Spain can have access to is very limited. They do not have sources of L2 in their everyday lives. TV programs and films have traditionally been dubbed in Spain, and it is not common that they are exposed to any L2 input in the family setting. The Internet is not a good source of L2 either, because Spanish is also a very popular language here, and students usually stick with Internet material in Spanish.

In addition, the time devoted to English practice in schools is even more restricted; this is especially so in classes with twenty or more pupils where there are very few opportunities for real language use. Input from teachers is in such cases more important because of the difficulties in obtaining quality output from other students since their level of competence is

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<sup>1</sup>This is further explained on page 48.

in most cases poor (especially in Primary Education) and because of this, it is in fact very difficult to get students to produce output at all. According to Krashen (1998: 175), “output is surprisingly rare”.

*A recent confirmation of the scarcity of output is Ellis, Tanaka, and Yamazaki (1994) [...] Pica (1988) concluded that instances of comprehensible output were "relatively infrequent" [...] Interactions were also contrived to promote negotiation in Van den Branden (1997) (Krashen, 1998: 175).*

A good number of research papers have tried to demonstrate that a moderate use of the L1 is also positive for the learning process (Atkinson, 1987; Philips, 1993; Lasagabaster, 2013); however, they do not argue against the idea that the main part of lessons should be in the L2, or that the L1 should be reserved for a very few occasions when there is good justification for it.

*My own feeling is that while it is essential to use as much English as possible in class, there are times when the use of English is counter-productive. It is often more economical and less frustrating for all concerned if you give instructions for a complicated activity in the children's mother tongue, or check the instructions you have given by asking the children to repeat them in their own language (Philips, 1993: 8).*

*The view that communication serves as one of the primary ways in which learners obtain data with which to construct their interlanguages is now well established (see Hatch 1978b, Van Lier 1988). In addition, Allwright (1984:156) has argued that interaction is 'the fundamental fact of pedagogy' and that 'successful pedagogy involves the successful management of classroom interaction'. Much of the work to date, however, has focused on the extent to which the classroom provides opportunities for negotiating comprehensible input (Ellis, 1997: 173).*

Atkinson (1987: 243) mentions some of the situations when the use of the L1 may be very useful: asking for meaning, checking comprehension, giving instructions (at early levels), co-operation among learners, checking for meaning, etc. He also describes some dangers that the overuse of the native language can produce.

- The students may feel they have not understood until they translate into their L1.
- Oversimplification based on translation.

- Students may use the L1 in situations in which they are capable of using the L2.
- Students may not realise the importance of the use of the L2 for some specific situations.

*[...] although the mother tongue is not a suitable basis for a methodology, it has, at all levels, a variety of roles to play which are at present consistently underevaluated (Atkinson, 1987: 247).*

With regard to the balance in the use of the L1 and the L2, we must also mention the phenomenon of “code-switching”, the label usually given to the use of the L2 in combination with the L1. More specifically in the educational context, some scholars use the term “translanguaging” (Williams, 1994; Baker, 2011; Lasagabaster, 2014; García and Wei, 2014; Wei, 2018) at the same time as trying to normalise this phenomenon and to take advantage from it instead of avoiding it. They consider it to be a natural characteristic of bilingual speakers. I will describe these terms in more depth in section 3.3 (p. 54).

There is sometimes a real concern about the quality of the input available from the teachers in the L2. If they are not very proficient, it may be good to limit their use of the L2. The L2 could still be the predominant language in the classroom by making more use of audio aids as quality input. It is true that this situation is not ideal. These situations do still exist (Arias Castro, 2018: 416), but we cannot think they are the most common, and they should not provide the standard in order to address what amount of L2 is optimal in the bilingual classroom. Provided the proficiency of the teachers complies with a minimum standard, getting the students exposed to their input should not harm their learning. We should not expect our Spanish students to acquire a L2 native-like competence in all cases (Ellis, 1994); rather, they are going to learn their own personal version of English even in situations of very authentic models, such as the “auxiliares de conversación” (language assistants) that the Galician government provides for CLIL programmes.

The different studies mentioned above focus on the use of the L1 in the English classroom; however, they are not specifically concerned with bilingual subjects. It is clear that the aim of CLIL is to teach contents through the target language, and hence the more the L2 is used in



the classroom, the better. Although it is, in my view, a good idea to use “translanguaging” to improve the flow of communication, a balance has to be found, and the teacher should always try to achieve as much practice in the L2 as possible. Apart from this consideration about the principles of CLIL, the situation in a specific content area of the curriculum is very different to language lessons themselves because in primary education the content of subjects such as Arts & Crafts or Science provide a richer context, as opposed to the abstraction of merely linguistic subjects. It is not difficult to draw connections between language concepts and visual or audio aids that are meaningful to the students and which connect with their daily lives and interests. In most school subjects, instead, it is frequently the case that the question as to which language to use is superfluous, because the course subject has its own code. Imagine, for example, a maths class. If a student simply has to complete a mathematical operation, the language really does not matter, in that the numbers speak for themselves. This idea, in fact, is what led CLIL to its actual success, language is learned without actually studying the language.

*Languages should be studied in order to be used rather than to be known. Language learning cannot just be the progressive assimilation of linguistic knowledge. Teachers in charge of the language courses should exchange ideas and work together designing and planning a number of activities which could be applied to all the languages taught in the institution (Palacios Martínez, 2009: 4).*

With all these ideas in mind, I will try to identify the kinds of tasks that lead to an increase of spoken L2 use in the classroom. Some previous research exists on the effects of task design in L2 performance. Darmi (2012) assesses the influence of context and cognitive demand in a group of university students’ performance in a second language class. The measure of performance is qualitative, and is based on the teacher’s observation and interviews. Tavakoli and Foster (2011) measure performance in narrative tasks. Ellis (2009) analyses the influence on language performance of different kinds of task planning. Among these studies, the one which is most similar to the present one is Darmi (2012), although the setting is completely different. Darmi focuses on university students, while I am working with first and second grade primary education pupils.

A similar idea was also explored by Puerto and Gómez Lacabex (2013). They describe CLIL as a means of intensifying exposure to the target language in schools. For them, the

implementation of CLIL is in fact an attempt to improve the students' linguistic competence by increasing the amount of time they are exposed to English.

Muñoz (2010: 46) also supports the idea that a high degree of exposure to input is very positive. Thus, she claims: "the lack of enough (massive) exposure prevents children from benefiting from their alleged superiority at implicit language learning".

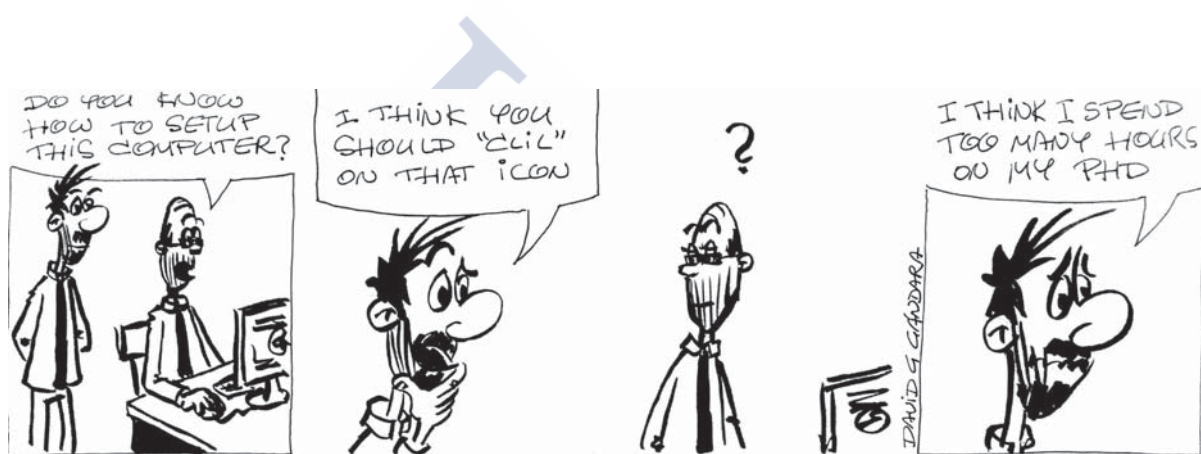
After this review of the literature, it is clear that research has been mostly focused on greater exposure to the L2 in the classroom, even when the use of the L1 is a very interesting tool, one which should not be disregarded.







## 2 Content and Language Integrated Learning (CLIL)



### 2.1 What is CLIL?

*Content and Language Integrated Learning (CLIL) is a dual-focused educational approach in which an additional language is used for the learning and teaching of both content and language. That is, in the teaching and learning process, there is a focus not only on content, and not only on language. Each is interwoven, even if the emphasis is greater on one or the other at a given time (Coyle, Hood, and Marsh, 2010: 1).*

Coyle, Hood, and Marsh (2010: 48) define the “CLIL Toolkit”, which provides teachers with tools to map their CLIL practices. Through six stages, teachers will build their CLIL practices. At stage 1, colleagues will share their views about CLIL. Stage 2 is a moment to analyse and personalise the context. Lesson planning comes in stage 3. This part of the Toolkit has become very popular in the literature on CLIL, especially so with two principles that the

authors recommend to take into account for lesson planning, namely the language triptych (figure 2.1) and the 4 Cs (figure 2.2).

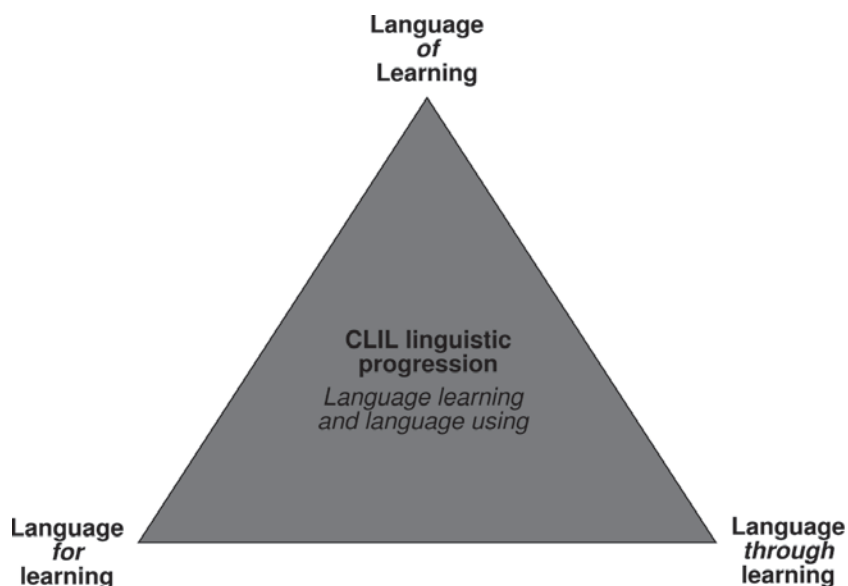
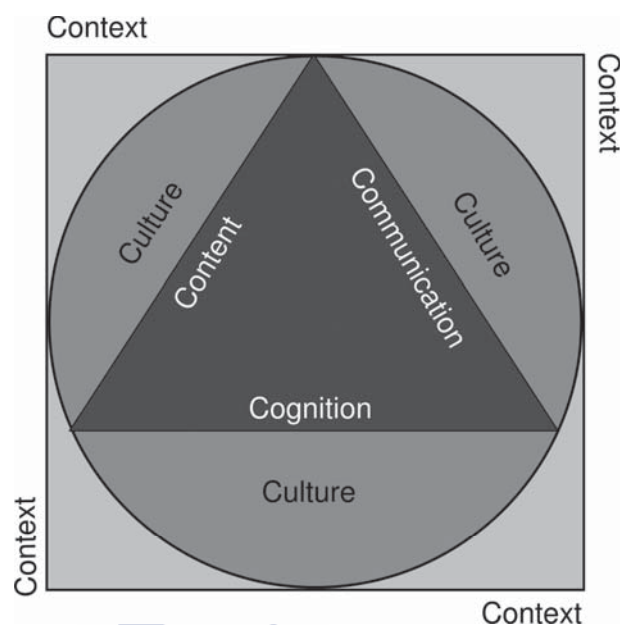


Figure 2.1: The Language triptych (Coyle, Hood, and Marsh, 2010: 60)

The language triptych is intended to be a reference point for defining language learning and use. “It demands an awareness of different types of language used for different purposes” (Coyle, Hood, and Marsh, 2010: 59). The triptych reveals three aspects. The first of them is the language **of** learning: “This explores what language learners will need to access new knowledge and understanding when dealing with the content” (Coyle, Hood, and Marsh, 2010: 61). The second is language **for** learning: “the language needed by learners to operate in a learning environment where the medium is not their first language” (Coyle, Hood, and Marsh, 2010: 62). The third is the language **through** learning which is the new language that will emerge that has not been planned.

The 4Cs framework (content, communication, cognition and culture) is the tool used by Coyle, Hood, and Marsh (2010) to explain the integration of content and language that takes place in CLIL. Each of the elements has its own role. **Content** refers to the subject matter; **communication** is about language learning and use; **cognition** corresponds to the learning and thinking process; and **culture** has to do with developing intercultural understanding.

This is how Coyle, Hood, and Marsh (2010) explain what CLIL is. And in essence, that more or less sums it up. It seems a simple definition, but this way of teaching, which is



**Figure 2.2:** The 4Cs framework (Coyle, Hood, and Marsh, 2010: 41)

becoming more and more common in the current European education systems, has provoked many controversies among scholars. When researchers started writing about CLIL, those praising these programmes clearly outnumbered the detractors, yet after a period of “craze” the detractors increased in number, bringing about a “pendulum effect” (Pérez Cañado, 2016b: 12).

Some scholars drew positive conclusions about CLIL in their studies. This is the case, for example, with Zarobe and Lasagabaster (2010: 25), who point out that: “foreign language competence is significantly higher as a result of this approach”. Also, Moreno De Diezmas (2016: 97) found, even when a better outcome was expected, that “results show that the first language competence to be positively affected was spoken production and interaction, while in reading and writing, although CLIL learners displayed higher scores, the differences were not significant.”. In the case of Pladevall-Ballester and Vallbona (2016: 47), no especially significant results were found; however, the authors persist with their optimistic view of CLIL, “However, the positive developmental trend might suggest that language gains in CLIL start being noticed in the longer term”. The study by Cabrerizo-Reyes (2016: 34) is a curious case: she seems to be part of a more critical view and tries to find negative effects produced by CLIL considering that this is a relatively unexplored field –incidentally, she ignores my

own study (González Gándara, 2015)–. However, after analysing the data, she claims that “no negative effect has been found in any of the results”. Talebinezhad and Pour (2010), Porras-Loyola (2013), Canga Alonso (2015), Lancaster (2018), Pérez Cañado (2018), Madrid Fernández and Barrios Espinosa (2018), Moya Guijarro and Ruiz Cordero (2019) or Lorenzo (2019) are other examples of those who expressed more positive conclusions regarding CLIL. Merino and Lasagabaster (2018: 10) notes that most of the previous studies were carried out cross-sectionally –I mentioned the same issue in my MA thesis (González Gándara, 2015: 20)–; their longitudinal study reports no differences in English performance between CLIL and non-CLIL groups.

Bruton (2011a; 2011b; 2013) is very critical of CLIL programmes, stressing how students are sometimes selected for these programmes and also noting the weak competence of teachers in the foreign language. Broca (2016: 9) also comments on the selective nature of CLIL programmes. Nevertheless, the number of scholars in favour of CLIL is still higher, while the claims of the most critical are often countered (Hüttner and Smit, 2014).

At this point, I will enumerate some of the issues and questions that arise from CLIL:

- It implies that the time of instruction for other languages is lower, and can prevent students from achieving the expected performance in those other languages.
- The teaching of some subjects in the foreign language can make them more difficult for students.
- Do CLIL programmes really help improve the students’ competence in the foreign language?
- Is the competence of the teachers enough to be able to teach subjects in the foreign language?
- Could it be a threat for those teachers who are not proficient in the foreign language?.

A considerable number of articles and books about *CLIL*, also called *Aprendizaje Integrado de Contenidos y Lenguas Extranjeras (AICLE)* in Spanish and *Enseignement de*

*Matières par l'Intégration d'une Langue Étrangère (EMILE)* in French have been published, especially in the last ten years. Yet, research has still not been able to provide consistent answers to questions such as the ones listed above. I will not deal with all these questions here since it is beyond the scope of this dissertation. However, it is important to have a solid theoretical context as a starting point, so I will refer to some basic points below.

Firstly, there is no research that proves that the level of other languages decreases when the students are exposed to CLIL. In my experience it is not difficult to find parents who express their concerns about this to their children's teachers. Karavas (2014: 246) found the same problem in her study on the introduction of CLIL in early grades in Greece: "Some believed that their children would confuse their mother tongue with the foreign language". However, there seems to be no studies which have sought to prove this claim. On the contrary, González Gándara (2015) describes some studies that point in the opposite direction; I analysed results from some schools in Galicia in different settings and found no sign of negative effects of CLIL in any of the L1s of the students. Merino and Lasagabaster (2018: 10) came to the same conclusions:

*The second conclusion has to do with the development of Basque proficiency. Although the CLIL groups had a lower exposure to Basque so that space could be left in the curriculum for English to be used as a means of instruction, the differences after a year period are not meaningful. [...] The third conclusion revolves around the majority language, Spanish. Our results indicate that the incorporation of English as L3 does not adversely impinge on this language.*

As for the difficulty of the content of school subjects, the performance depends to a great extent on factors such as the characteristics of the teacher (teaching style, communication skills, knowledge of the subject), resources of the school, etc. Several other variables are also at work here, such as the social background of the students who attend these schools. For some time, the study of the attainment of students in terms of course content did not attract the interest of researchers (Merino and Lasagabaster, 2018). More recently some evidence has been found here: "being taught in the foreign language affects the subject knowledge and skills of the learners is a continuous concern of educators and parents" (Dalton-Puffer, 2008: 4). Tamariz and Blasi (2016: 19) are also clear about this: "In conclusion, the results of these two studies, based on independent, distinct data, indicate that bilingual programmes are

not detrimental for content learning”. In a similar vein is the study by Arnaiz Castro (2017). Soler, González-Davies, and Iñesta (2017: 485), who observe: “Regarding the acquisition of the subject content, most of the participants (71 per cent) stated that CLIL had no impact upon the acquisition of the content”. The same authors, however, found some teachers who claimed that teaching the content subject in the L1, instead of through CLIL, would have led to students attaining greater acquisition of the content. San Isidro Agrelo and Lasagabaster (2019: 12) confirm a neutral effect of CLIL on content learning.

Regarding competence in the target language, common sense tells us that it is going to improve, since we are increasing the school time devoted to it, and new and different opportunities to practice the language are provided. However, research here is not clear, and even for those who found that improvement exists, this is only observed in specific language skills. “Such initiatives are all the more worrying with the adoption of CLIL by many teachers with very limited training in FL content teaching, and sometimes limited FL ability” (Bruton, 2011b: 531).

The teachers’ command of the target language is a very important concern indeed. It is true that the average level of English in the Spanish population is not very high, and this applies to teachers as well. This is especially the case with teachers who are at present working in our schools and who entered the education system before the teaching of English was popular. The number of teachers with a high level of English, that is, B2<sup>1</sup> or higher is still very low. Although there are no official data here, the number of preparatory courses offered by the Galician government to teachers –specifically designed for them– is a clear sign of the need of more teachers with English qualifications. Some administrations, like those of Galicia (Barreiro Gundín and San Isidro, 2009) and Madrid (Tamariz and Blasi, 2016) are trying to train teachers quickly. In my view, this is a mistake since this process should be slow, improving language teaching from Kindergarten and thus producing well-trained teachers in the long term. If we train a large number of teachers now too quickly, they are not likely to achieve a high level of proficiency in English. They are going to be awarded certificates simply because the system needs them. When new generations of teachers –with more consistent

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<sup>1</sup>According to the levels of the European Common Framework for Languages (Council of Europe, 2001).



training– enter the system, it is going to be very difficult for them to replace the large number of teachers who have received the *express* training mentioned above. At the same time, some authors have been writing manuals about CLIL lesson planning. In my experience, these manuals are used mainly on teacher training courses at universities (Coyle, Hood, and Marsh, 2010; Mehisto, Marsh, and Frigols, 2008; Dale and Tanner, 2012; Ball, Kelly, and Clegg, 2015); it is not common to find such materials in schools which are already implementing CLIL. Hopefully, in the long term, new teachers who are familiar with this literature will bring it to schools.

The latter issue leads us to the next concern, which involves a considerable number of teachers, who are not proficient in foreign languages, and who perceive the coming of new, proficient generations as a threat to their hopes of obtaining positions in the schools of their choice. Georgiou (2012: 497), for instance, refers to the “disillusioned teachers”. Soler, González-Davies, and Iñesta (2017: 486) mention the “rigidity of the school staff” being an obstacle for CLIL implementation, noting that non-CLIL teachers are often reluctant, and only a few of them are prepared to implement CLIL. This is true. If we want to keep on improving the teaching of languages, teachers with a high level of English (B2 and higher) are needed, and there has to be some space for them. This space cannot be granted at the expense of preventing the right to choose posts of their liking for those teachers who are not proficient while achieving real improvements in the teaching of languages in schools, especially CLIL: some schools would find it impossible to implement CLIL programmes with a staff composed mainly of teachers who are not proficient enough in the foreign language. If the administration does not make a choice, neither of these aims –respect the seniority rights of teachers or the improvement of language teaching– will be achieved. It is worth mentioning that the problem of bilingual teachers’ proficiency has been found in other bilingual settings; for example, Guerrero (1998: 146) mentioned this problem in Texas (United States): “the development of advanced level, teacher-like proficiency in Spanish is an ambitious goal”.

Apart from the discussion of these issues, another point of debate has been what CLIL is and what it is not. Even today, after years of specialised literature, for Coyle (2018: 167), defining CLIL is a “tricky business”. As a relatively new term, it is often distinguished from

certain others, such as *English as a Medium of Instruction (EMI)*, *immersion* or *bilingual education* (Talebinezhad and Pour, 2010; Ting, 2011). The term *EMI* is contrasted with CLIL by Barrios-Núñez (2017: 46): “both approaches, CLIL and Task-based Language Teaching (TBLT), facilitate the teaching and learning of an additional language (L2) as well as content through an additional language (L2) as opposed to EMI programs which often disregard language instruction especially in the majority of the students’ mother tongues (L1)”. With regard to *immersion*, it seems to be very similar to CLIL. “... the confusion between CLIL and immersion creates problems for the teacher wishing to become better acquainted with these approaches” (Lasagabaster and Sierra, 2010: 368). In my experience as a teacher in Canada, I found that their immersion and bilingual programmes are not so different from what we are implementing here in Spain. In the case of immersion programmes, which in Canada focus on French, the difference is clear because most of the subjects at school are taught in French, due to the legal status of French in Canada as an official language. In the case of the bilingual programmes, implemented in Spanish among other languages, the time of instruction in the target language is only half of the total instruction time. In Spain, immersion programmes are presently being conducted in Catalonia and the Basque country, where some schools are doing the same thing as in Canada with French. There is, however, a difference. French immersion in Canada takes place, commonly, in English-speaking communities, where French is not a language of common use. In Spain’s Autonomous Communities, however, both Catalonia and the Basque Country share the fact that the target language (Catalan or Basque) is widely used in the lives of students. As for CLIL, it is identical to the bilingual Canadian programmes in the case of those schools that choose to teach half of the instruction time in the target language, although this is only an option. Most of the schools use only around thirty per cent of the instruction time. Pérez Cañado (2016b: 12) draws our attention to a tendency to stop focusing on the differences of CLIL from other similar programmes. Mehisto, Marsh, and Frigols (2008: 9) agree with a broad definition of CLIL, including as examples of CLIL the introduction of Sumerian in the education of Akkadians 5000 years ago or the use of Latin in the Middle Ages.



Another issue that has raised differing opinions is the way to evaluate the CLIL subjects. Some people maintain that they are not English subjects and, consequently, the language component should not be considered for evaluation. Others argue that both the content of the subject and the linguistic component should be assessed.

Summing up, CLIL has its supporters and its detractors. Even though there is some criticism, the research conducted supports the idea that it can be a good alternative in our educational system, considering that previous programmes for the teaching and learning of foreign languages did not achieve the desired results. However, I have some concerns about the actual implementation of these programmes in schools. Not all the steps that have been taken are wholly positive. With regard to the competence of teachers, stakeholders are going too fast, providing them with opportunities to obtain *express* certificates, which are not a real reflection of the teachers' skills. As for the method of introducing the programmes in schools, some regions (Galicia) are not establishing a firm policy, leaving schools decide what to do—as I will explain further in the next section—, which leads to erratic implementations. Other Autonomous Communities (Madrid) have imposed the programmes on schools and thus have generated considerable problems, since most of the teachers did not have the training for this. Maybe taking a combination of the positive ideas found in the different communities would be a workable solution, although I do not see this happening in the short term.

*The successful running of CLIL will only come to fruition if all the implied agents (teachers, parents, students, administration, etc.) are up and willing to participate in the task that is changing a lifetime of weak foreign language proficiency (Galán Rodríguez and Bobadilla Pérez, 2016: 110).*

## 2.2 CLIL in Galicia

CLIL programmes in Galicia enjoy a good state of health. According to Calleja Lameiras and Rodríguez González (2015), in the academic year 2014/2015, 231 primary schools and 177 secondary schools were running 1648 and 1002 subjects in English, respectively. Every year more schools start CLIL programmes, as stated in the document “EDUlingüe” (Xunta

de Galicia, 2018). This Galician plan for the teaching and learning of languages includes some data about the present situation. About 75% of the Galician schools include one of the CLIL modalities that are currently possible in Galicia, namely “seccións bilingües” (bilingual sections) (Xunta de Galicia, 2011a) and “centros plurilingües” (plurilingual schools) (Xunta de Galicia, 2011b). Although it seems that the intention of *Xunta de Galicia* is for most schools to become *plurilingual schools*, isolated *bilingual sections* still exist in ordinary schools. The numbers provided by the Galician government are impressive: one out of four students are benefiting from one of these programmes; as for 2018, the number of *plurilingual schools* is 282 while the number of *bilingual sections* is 3914.

However, the path towards achieving this was not easy. Calleja Lameiras and Rodríguez González (2015: 1) refer to inadequate collaboration by stakeholders. They also focus on the resistance of some sectors which saw a threat to the linguistic normalisation of the Galician language that might result from increased instruction in other languages, namely Spanish and English. They express their criticism in terms of the possibility that CLIL does not lead to an increase in students’ level of English. They add to this sceptical point of view the problems that schools are having because they have to make sure that they have teaching staff with a sufficient level of English to implement CLIL programmes. Finally, they claim that both the training of teachers and the follow-up of running programmes should be improved to a considerable degree. San Isidro Agrelo and Lasagabaster (2019: 12) insist on the importance of teacher training prior to implementation of CLIL programmes.

Couto Cantero and Bobadilla Pérez (2017: 64) are more cautious in their criticism. However, they also propose that the training of teachers (in general, not only CLIL) should be improved in terms of providing them with a higher level of English. Additionally, they demand a more exhaustive selection of language assistants, since in most cases they do not have previous pedagogical training. Later in this chapter I will review studies which seek to provide answers to these sceptical views.

When compared to bilingual programmes in other Spanish Autonomous Communities, some differences and similarities are found. The first thing to take into consideration is that some regions already had bilingual practices due to the bilingual nature of their populations.

This is the case with the Basque Country, Catalonia, Valencia, Balearic Islands and Navarre. Implementing CLIL in these Autonomous Communities is more complex than in monolingual Communities, since the weekly schedule of the subjects has to include time for three languages instead of two. Due to this, CLIL programmes in bilingual Autonomous Communities do not follow the directions of the partnership that the Spanish Ministry of Education signed with the British Council, which is in force in the monolingual Communities.

Another interesting aspect is the duality described above –bilingual sections and plurilingual schools–, which is a common feature of most Communities. However, there is a tendency to use the model of *bilingual sections* in secondary education and the model of *plurilingual schools* in primary education (Madrid, Aragon, Asturias, Murcia). In Galicia, it is possible to implement the model of *bilingual sections* both in primary and secondary education.

The freedom of schools to start bilingual programmes has been, indeed, a characteristic of the Galician CLIL implementations, especially in the case of the *bilingual sections*. Schools can choose which content subjects they will teach through CLIL as well as in which years. Most of the other Communities specify that bilingual programmes should start at the first level of primary education, with the programme being progressively implemented at the following levels, and they also specify which subjects –in most cases Physical Education, Arts and Crafts, Social Sciences or Science– are to be taught.

With regard to the level of the L2 required for teachers, a B2 certificate is considered as the minimum level in order for a teacher to participate in CLIL programmes in all the Autonomous Communities (Xunta de Galicia, 2016b). Madrid is an exception to this since in this Community teachers participating in CLIL programmes are asked to certify a C1 level in English.

It is interesting to compare how CLIL is implemented differently across Spain. However, it is not easy to gather data on these programmes in different regions. Zarobe and Lasagabaster (2010) provide high quality descriptions of CLIL implementations in those regions where research studies have been conducted. Additionally, in her PhD thesis, Hernando Garijo (2015)

compiled valuable data on the characteristics of CLIL programmes in most of the Spanish Autonomous Communities. Data from these sources is presented in table 2.1.

**Table 2.1:** Summary of main features in CLIL programmes

Autonomous Community	British Council partnership	Modality	Subjects	Teacher's level of English
<b>Madrid</b>	Yes	Bilingual schools and bilingual sections (secondary)	30%	C1
<b>Andalucía</b>	Yes	bilingual schools and bilingual sections	-	B2
<b>Aragón</b>	Yes	Integrated syllabus Spanish-British, bilingual programmes, bilingual sections	2 subjects, extra L2 time	B2
<b>Asturias</b>	Yes	Bilingual programmes: integrated syllabus Spanish-British, bilingual sections (secondary)	Science and Social Studies, P.E., 1 lesson/day	B2
<b>Castilla y León</b>	Yes	Integrated syllabus Spanish-British (bilingual schools) and bilingual sections	-	-
<b>Castilla-La Mancha</b>	Yes	Integrated syllabus Spanish-British (bilingual schools) and bilingual sections	2 subjects	B2
<b>Extremadura</b>	Yes	Bilingual sections with integrated syllabus Spanish-British	-	B2
<b>Murcia</b>	Yes	PB Spanish-English (partnership); bilingual schools; bilingual sections (secondary)	-	B2
<b>Cantabria</b>	Yes, + other partnerships	Bilingual education programmes	2 subjects	B2
<b>Navarra</b>	No	Bilingual sections and plurilingual schools	-	B2 (commit to C1)
<b>Cataluña</b>	No	-	-	B2
<b>País Vasco</b>	No	Bilingual sections	7 h/week	B2
<b>Valencia</b>	No	Enriched bilingual education programmes	-	B2
<b>Baleares</b>	No	European sections	Arts or Physical education	B2
<b>La Rioja</b>	No	Linguistic innovation programmes, linguistic sections	-	B2
<b>Canarias</b>	No	Active foreign language learning	1 lesson/day minimum	-
<b>Ceuta y Melilla</b>	Reinforcement classrooms and bilingual schools	No	7 h/week	B2

The Spanish Ministry of Education published a report containing official figures about bilingual programmes in the whole country (Ministerio de Cultura y Deporte, 2017). A summary is presented in table 2.2.

**Table 2.2:** Percentage of students participating in bilingual programmes

Autonomous Community	CLIL		Other programmes		Foreign Schools	
	Primary	Secondary	Primary	Secondary	Primary	Secondary
Galicia	21,7	9,5	19,1	11,5	0	0
Madrid	40,2	23,7	5,0	2,6	2,6	2,3
Andalucía	26,0	23,9	0	0	0,8	0,8
Aragón	35,6	16	9,4	1,2	0	0
Asturias	50,8	28,5	2,0	0,9	0,7	0,5
Castilla y León	48,2	21,4	5,2	1,6	0,2	0,1
Castilla-La Mancha	41,1	23,2	0,8	0,5	0	0
Extremadura	23,4	24,4	0	0	0	0
Murcia	33,8	25,7	1,7	1,1	0,9	0,6
Cantabria	24,2	17,2	0	0	0	0
Navarra	16,4	2,2	0	0	0,2	0
Cataluña	..	..	..	..	1,1	1,0
País Vasco	25,4	24,5	5,2	3,9	0,7	0,6
Valencia	2,0	1,1	5,7	5,4	2,7	2,6
Baleares	3,3	3,7	15,2	8,3	1,8	0,7
La Rioja	0,3	4,1	52,6	38,7	0	0
Canarias	38,4	16,2	1,4	0,5	1,3	1,0
Ceuta	4,6	0	0	0	0	0
Melilla	0	6,0	10,1	0	0	0

Although the health of CLIL is very robust, for the programmes to really develop their full potential, all the schools with *bilingual sections* should turn into *plurilingual schools*. The status of *plurilingual schools* allows them to offer the CLIL programmes as compulsory for students, and the administration is actually granting the provision of bilingual teachers for these schools. On the contrary, ordinary schools with *bilingual sections* have a status of provisionality, and every year consent from families and teachers is required to maintain the programmes. Stability is necessary for a systematic process of evaluation and improvement. Besides, when a school implements an isolated *bilingual section*, the target language is expected to be introduced gradually up to a stage when both languages are used in similar terms; as opposed to this, when a school is bilingual, bilingual subjects are expected to be taught completely in the target language. Furthermore, those bilingual schools may face serious difficulties since it may be the case that they are bilingual at some levels but not at

others. For instance, if the teachers who are bilingual choose to teach in grade three, this is where the *biligual section* is going to be implemented, regardless the participation of students in previous years or grades, that is, grades one and two. In other words, the rights of the teachers to choose the level they are going to teach is given priority over the students' rights to continue with the CLIL programme. On the contrary, *plurilingual schools* offer CLIL subjects from grade one (Xunta de Galicia, 2011b: 10368).

Although critical and sceptical voices exist, most research in the case of Galicia supports the idea that CLIL programmes are successful and that teachers and students are, in general, satisfied with their participation in those programmes.

The “EDUlingüe” (Xunta de Galicia, 2018) document, which to my knowledge is thus far the only official source of information, provides some information about the success of the programmes. It claims that both plurilingual schools and ordinary schools with some bilingual sections doubled results in terms of improvement. However, there is no further specification of these results or how they were obtained; it merely mentions that the source of the data is “XADE”, the administration software that the regional government provides for schools.

San Isidro Agrelo (2010) provides more empirical and rigorous data by presenting an overview of Galician CLIL programmes. However, eight years on this can be regarded as outdated, and its findings should be considered with care. This study was conducted in ten schools across Galicia. A test specifically designed for the research was administered to participating students to obtain data about their reading, writing, listening and speaking skills. The CLIL group performed better in all the skills.

*This study provides empirical evidence that the CLIL approach is successful and helps to improve students' foreign language competence, even in a bilingual–Galician and Spanish–context with no social presence of English (San Isidro Agrelo, 2010: 75).*

In a more recent study, Ribao Camba (2017) analysed the success of these programmes in terms of satisfaction of students and teachers. This analysis was carried out by means of two questionnaires, one for teachers and one for students. The questionnaires consisted of closed and open questions which allowed the participants to express their opinions and



attitudes towards the CLIL programmes. Positive conclusions were found for both issues, although the number of participants was quite limited.

*All in all, considering the data analysed, we can confirm that, in spite of the difficulties teachers find in their daily activities associated to CLIL, it is generally agreed that, when they acquire a certain level of confidence, the pros are clearly superior to the cons. (...) Students, in turn, show their wish to have more CLIL subjects as they consider it a good way to develop their knowledge as well as to have a closer contact with English through better trained teachers and English assistants (Ribao Camba, 2017: 44).*

San Isidro Agrelo (2018) seeks to fill the gap of longitudinal research about CLIL by conducting a two-year longitudinal study. Two groups of students participated in the study, these being in their third and fourth years of secondary education. One of the groups studied Social Studies as part of a CLIL programme. The methodology was the same for the two groups, based on tasks and projects. The two groups were homogeneous in terms of academic performance. The English level of the students was measured three times using the Cambridge tests (Preliminary English Test (PET) and Key English Test (KET)). Galician and Spanish were assessed using tests from Galician Official Language Schools. Tests designed by the teachers in the participants' schools were used in the case of Social Studies. The results confirmed that the secondary education CLIL group improved in Galician and Spanish more than the non-CLIL group, proving that CLIL does not negatively affect the learning of the L1 –in fact it affects it positively–, and also that CLIL did not have any detrimental effects on students' learning of content. As for the competence in English, the CLIL cohort made significantly greater progress.

## 2.3 CLIL and young learners

Research into CLIL and young learners, that is, learners in the first grades of elementary school is not abundant. Some studies, such as those carried out by Bret Blasco (2014) and by Vallbona González (2014), make a refreshing contribution to this specific field, albeit some years ago. This situation can be explained by the fact that not many researchers are elementary school teachers nor are they in contact with such teachers when they carry out

their research projects. This also explains why a lot of researchers have shown a preference for focusing on secondary education. However, research interest in this stage of education has increased recently (Pladevall-Ballester and Vallbona, 2016; Pérez Cañado, 2018; Oxbrow, 2018; Pavón Vázquez, 2018; Andriani, Padmadewi, and Budasi, 2018; Almodóvar Antequera, 2018; Lancaster, 2018; Madrid Fernández and Barrios Espinosa, 2018).

For many years, a lot of countries tried to start foreign language teaching at an early age. They expected the competence of students to increase because of this. However, this measure has not always been successful. This may explain why some scholars are very sceptical about the role of the age factor in language learning. As Singleton (1981: 63) points out: “scientific evidence for a general age-related deterioration in the capacity to learn a second language is scanty”.

*Studies on early school FL instruction carried out in the last decade in Spain have revealed that the early introduction of English in the curriculum has not been as effective as expected, since when time of exposure is controlled early learners consistently exhibit lower linguistic proficiency than late learners (Puerto and Gómez Lacabex, 2013: 115).*

Singleton (1981: 63) admitted, however, that in terms of acquiring a good accent there was an advantage at early ages. In a later study, the same author found more evidence of the benefits of an early start: “early exposure to an L2 increases one’s chances of ultimately attaining high levels of proficiency in the language in question” (Singleton, 1995). Nonetheless, some scholars are still reluctant to accept such evidence.

*Studies completed in formal learning contexts have thus recurrently shown that older learners are faster and better learners than younger ones in most aspects of acquisition, even in the case of pronunciation (Lasagabaster, 2008: 31).*

It has been difficult to find strong evidence of the advantages of starting teaching languages at early ages, despite the fact that teachers feel that it is true, as do parents. During my stay as a visiting teacher in Calgary (Canada), I could see how the majority of immigrant families spoke to their children in their mother tongue from an early age because they thought that if they did not do so, the children would never learn the language correctly. The truth is



that I also experienced this. I worked on the bilingual Spanish programme, and I found that these children who received input from an early age at home always had a better competence in Spanish, which was usually their L2. The same thing does not happen with adults. Under the same circumstances I met many teachers from Spanish-speaking countries working as bilingual teachers in the Spanish bilingual programme, and even though they had been living in Canada for years, their competence in English was not even close to native-like. Only those who were born in Canada showed a native-like competence.

Bret Blasco (2014: 44) claims that “all in all, consensus seems to be met on the fact that young learners learn a language differently from older learners.” This being true, it can explain why some experiments conducted to start teaching English at early ages did not succeed. It may be the case that these differences have not always been accounted for in the planning stage and thus the amount of input typical of natural environments cannot be reached in instructional settings (Muñoz, 2010). However, the same scholar notes the difficulty of finding long-term effects of starting the study of a foreign language at an early age because the statistical monitoring of subjects over a long period of time is very hard to achieve, as is conducting research projects for such long periods (Muñoz, 2014: 467).

These two different ways of learning languages –children and adults– have to be taken into account by researchers. The gap between the command of the mother tongue and the target language is smaller in young learners because they have not yet developed their competence in the mother tongue completely. The language they produce in the L2 may be of poor quality, but this is in fact a strategy for learning: at the first stages children usually show a somehow silent period, when listening naturally prevails over production.

Another important aspect of teaching young learners is the kind of activities inherent to lessons at early ages. The use of games and songs is very natural at the lower levels of primary and pre-primary education. Both these activities create a highly motivating environment. Coyle (2014: 284) observes: “Songs can help to motivate children and focus their attention on key words” in a study in which five and six year old children were taught vocabulary through songs. Play is also an important part of young learners’ lives (Vygotsky, 1978: 74), and, consequently, of their lessons. Mourão (2014: 256) explores the use of play

as a systematic and solid teaching methodology: “However, the play-based activities mentioned above are rarely discussed with a view to taking play seriously”. She suggests the use of English Learning Areas, or “corners” where the children can autonomously incorporate activities (games) in English into the normal pre-primary day.

*The setting up of an English Learning Area (ELA)<sup>2</sup> appears to support target language development by providing children with opportunities to experiment and choose, make mistakes, decide for themselves, and become autonomous learners. I would therefore suggest that planning for child-initiated, free play should be part of our early years English programmes (Mourão, 2014: 264).*

Nevertheless, the teaching of foreign languages and especially CLIL to young learners offers great possibilities. The younger the students are, the less complex the subject curriculum is. In addition, the complexity of the language required for the communicative situations in which children are involved is very low. Furthermore, teaching young learners allows the use of more motivating activities. Therefore, it is much easier to teach CLIL at a younger age. Even if we admit as evidence the fact that the results of CLIL teaching at later stages of education are better than those for early stages, the application of a coherent strategy from lower grades can definitely help the teaching of CLIL later on.

## 2.4 CLIL and Second Language Acquisition

Whether CLIL can be considered Second Language Acquisition or not is very much an issue to be discussed, not least, because it is different from a traditional foreign language lesson. The aim of CLIL is not the teaching of the language, even though CLIL is a tool for language teaching. Secondly, a second language is not the same thing as a foreign language. For Mexican immigrants in California, English is a second language: it is present in their everyday lives and they need to speak it in order to form part of that society. For Galician people, English is not a second language because it is not part of their lives, and they have to travel to see and hear English being used in real settings away from the school context.

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<sup>2</sup>English Learning Areas.

The distinction between English as a second language and English as a foreign language has important implications. Teachers should be aware of the specific characteristics of their setting, in order to plan their lessons more effectively. Students expect the L2 teacher to provide them with the necessary tools to survive in the special situations they may experience. For instance, some university students need to learn a foreign language quickly in order to be admitted to a college or university in another country. In other words, we can say that someone studies a second language when he or she is living in a context where that is the language of common use. If a language is learned only to be used sporadically, it is not going to be as a second but as a foreign language.

Another important difference between EFL and English as a Second Language (ESL) is that the L1 of the students in a class of ESL is usually different, although not necessarily. The most typical situation is a class composed of immigrants who are learning the language of the country they arrived in. It is very likely that their backgrounds will be different. As opposed to this, the L1 of students in a class of English as a foreign language is generally the same. This is the case with English classes in Spain, where the students share at least one of their L1s.

Nevertheless, in the case of CLIL, the differences described above become less important. The types of situations provided for language practice are not based on everyday situations; rather, the tasks are going to be based on the specific content of the school subject being taught. It is common, when students learn subject content in a language different from their L1, that they start to use the words from the target language in the middle of normal L1 speech. They are acquiring new words and structures regardless of the language used in the CLIL subject itself. Besides, they do not usually have conversations about that particular subject outside the context of that class in their every-day lives.

Apart from this, the students' L1 is not especially important because we are trying to make the L2 the language of instruction. The main purpose of a CLIL lesson should not be the teaching of English, but rather should be to teach the subject content, even though language acquisition is in fact taking place. Therefore, in CLIL the differences between L2 or *foreign language* are even more diluted, since most of the planning is going to be based on content not

on language. Of course, the language has to be taken into account, and this has to be done by means of *scaffolding* (see section 4.1.2, on page 68), but the core tasks should be the same.

*Second language acquisition is not intended to contrast with foreign language acquisition. SLA is used as a general term that embraces both untutored (or 'naturalistic') and tutored (or 'classroom') acquisition. It is, however, an open question whether the way in which acquisition proceeds in these different situations is the same or different. [...] Second language acquisition is sometimes contrasted with second language learning on the assumption that these are different processes. The term 'acquisition' is used to refer to picking up a second language through exposure, whereas the term 'learning' is used to refer to the conscious study of a second language. However, I wish to keep an open mind about whether this is a real distinction or not, so I shall use 'acquisition' and 'learning' interchangeably, irrespective of whether conscious or subconscious processes are involved (Ellis, 1985: 5-6).*

The *Longman Dictionary of Applied Linguistics* defines SLA as a term used both by second and foreign language researchers.

*The process by which people develop proficiency in a second or foreign language. These processes are often investigated with the expectation that information about them may be useful in language teaching. The term second language acquisition has been used particularly in the USA by researchers interested in:*

- a. longitudinal studies and case studies of the development of syntax and phonology in second and foreign language learners.*
- b. analysis of the spoken and written discourse of second and foreign language learners.*
- c. the study of other aspects of language development (Richards and Schmidt, 2002).*

## 3 Discourse Analysis in CLIL



### 3.1 Segmenting discourse: episodes, moves and acts

In this chapter I will discuss how to treat the data from the recordings of students in the classroom, since my study will be centred on the analysis of data extracted from classroom lessons and episodes. On the one hand, some decisions are necessary in order to decide how to segment the discourse for study. On the other hand, we need to know what to annotate in the class transcriptions collected in the study.

#### 3.1.1 The highest level of annotation: Task-episodes

With regards to segmentation, different ways of doing this are found in the literature. Van Dijk (1997) defines episodes as very logical units relating to discourse analysis in the classroom. They are very easy to identify because they are often delimited by natural markers. They are

especially suitable for the purposes of this study because each episode relates to only one task, and these are the units I will be using in the present study.

*An episode, as a semantic unit subsumed under a macroproposition, is the textual manifestation of a memory chunk which represents sustained attentional effort and endures until an episode boundary is reached. Attention shifts when the processing of the episode is completed (Van Dijk, 1997: 81).*

Episodes are usually defined in the literature as short entities. Van Dijk (1981) considers episodes as something in between the whole conversation and a proposition. Salaberri (1999) segments several episodes during each task in the lesson. She establishes tasks as a superordinate entity to episodes as part of each of the tasks. As she claims, it is not very clear for researchers where the limits or the boundaries of episodes are. She defines a series of markers for the beginning of episodes, usually easier to find than the markers for the end. She argues that each of the tasks carried out in the classroom should be separated from other surrounding events, and be considered as an independent episode. Van Dijk offers the example of a battle (episode) in a war (discourse).

Van Dijk and Salaberri agree that episodes are defined in terms of identical participants, time, location or action. I am going to consider episodes delimited by tasks boundaries because tasks can be compared to small battles in a didactic unit or project. It is true that, strictly speaking, different actions can be delimited within a task, as Salaberri (1999) does, but it is not so easy to agree when an action merits being delimited or not. A warning from the teacher, for example, is a different action within a task. It depends on the interests of the analysis whether to segment episodes of this kind or not. Apart from this, it is a philosophical issue as to whether to consider warnings as inherent parts of school activities or not. In addition, these smaller episodes within larger episodes may sometimes show cohesion elements, such as reference (Halliday and Hasan, 1976: 37), making it less evident that they should be regarded as different units.

The notion of episode can also be addressed from the perspective of the Hallidayan model, described by (Sinclair and Coulthard, 1975), which consists of five ranks, from the largest to the smallest: Interaction, transaction, exchange, move and act. In a lesson, interaction refers to the whole process, including greetings and leave taking. Transactions would be the tasks. The



next levels, that is, exchanges, moves and acts interact very tightly, forming different kinds of combinations.

Since I am looking for a very simple way of analysing discourse in the classroom, especially for teachers who may be not particularly interested in spending a long time on the analysis of certain aspects of discourse that may not in fact yield any useful results for them, I will consider tasks and activities (transactions) as a special type of macro-episodes; that is to say, I will take episodes and tasks as entities of the same level. In doing so, it is very simple to find the boundaries to the resulting task-episodes. On the contrary, considering episodes as smaller units, such as the ones proposed by Salaberri (1999: 145), namely discipline, instruction or micro classroom organisation (exchanges),– involves having to find subtle markers to define the beginning and ending of the different episodes (Salaberri, 1999: 136). Besides, segmenting these smaller units does not really bring anything new to my research questions (see section 6.1.1 on page 96) since I will not analyse discourse as related to discipline or the organisation of the lesson; rather, I will analyse discourse as related to tasks. In the same vein, Wells (2006: 12) considers episodes to be units equivalent to activities/tasks: “a stretch of talk in which the topic and the participant structure continued essentially unchanged”.

It is not that I disagree with Van Dijk and Salaberri, but there are important differences between their work and mine. In the case of Van Dijk (1981), he is defining episodes as units for discourse in general, not specifically for classroom research. The classroom situation offers natural boundaries to the different tasks that can be taken advantage of. Another important matter is that he mainly describes a series of features of written discourse, or discourse in formal settings, while I am studying spoken and very informal discourse. As for Salaberri (1999), she indeed studies classroom discourse, but the depth of her research really requires a very detailed segmentation of tasks. Besides, their work is designed to be carried out by researchers who observe a lesson without actually having to teach it. In my case I need a model that makes it possible for the teacher to carry out both roles at the same time, that of teacher and observer. The point I am trying to make is that the segmentation of episodes must suit the needs of the research design.

In order to avoid confusions with the general term *episode* used by some of the authors discussed here, and which seen widely in the literature, I will opt for the term *task-episode* in this study.

It is important to point out, however, that some parts of the tasks are not suitable for spoken discourse analysis because they are not oral tasks. In a normal classroom situation it is necessary that the teacher carries out activities to develop skills other than speaking, namely listening, writing and reading. In the case of written tasks, for instance, where the presentation of the task is clearly a spoken episode, the task itself is more likely to be carried out without any spoken interaction. This can be a problem for the researcher, and has to be controlled for. It might be, depending on the style of communication of the teacher, that episodes consisting of the presentation of the task do not include any interaction at all. Or it might be the case that those episodes do include interaction, in that the teacher requires feedback from students, asking questions and making sure they understand, etc. Therefore, it is very important that the researcher should have a firm knowledge of the style of communication of the teacher, in order to make decisions here. In my case, for example, I often interact with students more in the presentation of the tasks than in the conduct of the task itself, because this is an optimal moment for interaction, as the information gap is a very natural one in this situation. This is a very important idea, and explains why I will not classify tasks according to the activity the students are involved in. Instead, I will do so according to more general features of the teaching process: difficulty of the task, how much context can be used by the students to perform the task and what expectations the teacher has as regards students' participation.

**Excerpt 3.1:** From appendix E (see transcription protocol on page 215)

401	T:	ok I tell you what is today's activity today's activity is to paint a christmas card . a christmas card
402	XXX:	no::::
403	T:	sh::: remember that we have christmas in spain pero en otros sitios hemos visto que otras cosas hay no
404	A10:	si
405	T:	examples
406	A07:	el lechero
407	T:	Olentzero



The extract above (excerpt 3.1) is part of the presentation of the task. The teacher is getting feedback from the students by asking questions. These behaviours are not planned, they happen naturally depending on the teacher's teaching style. Some other teachers may prefer to explain the task, and then students can ask questions. In the case of an episode consisting of a monologue by the teacher, such as a long explanation, I would not consider this episode as an oral task because there is no interaction at all. In order to control the possible effects of non-interaction task-episodes consisting of monologues by the teacher, the researcher has to decide whether or not to completely disregard such task-episodes.

This is one of the reasons why it is so important that classroom action research be accomplished by the teachers themselves. They already have all the information they need to make this decision. Human language is too complex for a machine to be able to perform an analysis that can be compared to a systematic and deep observation by a human. Thus, qualitative analysis seems to be a more natural way of approaching the study of discourse.

### 3.1.2 Intermediate levels: Exchanges and Moves

Having discussed the nature of the task-episodes, I turn now to the two immediately lower levels, which consist of exchanges and moves. Sinclair and Coulthard (1975) defined the very well-known *Initiation-Response-Follow up (IRF)* model to explain classroom exchanges, which consists of the moves *initiation*, *response* and *follow up* (Atkins, 2001; Ellis, 2005; Wells, 2006; Dalton-Puffer, 2007).

Townsend-Cartwright (2015) and Cockayne (2010) used for their MA theses the 8 kinds of exchanges described by Sinclair and Coulthard (1975): framing, opening, answering, eliciting, informing, acknowledging, directing and behaving. Each one has a different structure of IRF moves.

For the annotation in the transcriptions of this study, I will stick to the IRF terminology when referring to exchanges and moves, which makes the job of labelling much simpler; that is, I will not give names to the different type of combinations of moves, but will use simply the moves *initiation*, *response* or *follow up*. The initiation moves are clearly identifiable

because they start an exchange. These are questions, prompts, etc. Response moves are those which respond to an initiation. Follow-up moves are a particular characteristic of classroom discourse, where the teacher usually adds a move after the students' response for feedback. In rare cases students themselves, possibly imitating the usual actions of the teacher, participate with follow-up moves. This can be observed in excerpt 3.2: student "A10" tries to exchange a letter in a board game, the teacher gets the wrong one, and immediately the student corrects the teacher with a follow-up move.

**Excerpt 3.2:** From appendix E

1205     A10:     can i have a o @por?  
 1206     T:        l  
 1207     A10:     no la o por una ele

**Excerpt 3.3:** From the transcriptions in appendix E

6        T:        ah . what was the name  
 7        A10:     school?  
 8        T:        of course school . how clever ..

The example in excerpt 3.3, taken from the transcriptions of the lessons used in this study (appendix E) illustrates the typical IRF exchange of classroom discourse (Sinclair and Coulthard, 1975; Van Dijk, 1981). It would be composed of three moves: the *initiation* move, when the teacher asks: "what was the name"; a *response* move, when the student answers: "school?"; and a *follow-up* move, when the teacher assesses the intervention of the student by saying: "of course school, how clever". In this case each move is performed by its corresponding speech acts. After the annotation of these features of discourse namely moves and speech acts, the annotated result would be what is presented in excerpt 3.4 (for details about the tagset see appendix B on page 215). Although the annotation scheme includes the number of clauses and errors of each Analysis of Speech Unit (AS-Unit) (see excerpt 3.3), in the end this was not considered since they did not offer relevant data for the analysis due to the simplicity of the language produced by these elementary students.

**Excerpt 3.4:** lines 20-22 From the transcriptions in appendix F

```
<T move="initiation"><l2 clauses="1" errors="0" function="
initiating">ah . what was the name</l2></T>
```

```
<A10 move="response"><l2 clauses="1" errors="0" function="
    responding">school?</l2></A10>
<T move="follow-up"><l2 clauses="1" errors="0" function="
    responding">of course school .</l2><l2 clauses="
    1" errors="0" function="expressive"> how clever
    ..</l2></T>
```

There follows a good example of an IRF exchange (excerpt 3.5). The teacher checks for understanding, and after obtaining the confirmation that the students understood, provides some feedback.

**Excerpt 3.5:** From appendix E

```
57      T:      breakfast . you understand breakfast
58      A16:    desayuno
59      T:      of course breakfast
```

### 3.1.3 The lowest level: Speech Acts

The next level is concerned with speech acts. Austin (1962) referred to grammar in terms of its function in social communication. He based his ideas on the works of Firth (1957), who began developing the philosophical ideas of Speech Acts. Firstly, locutionary acts, or the literal content of utterances. Secondly, illocutionary acts, or the intention. Thirdly, perlocutionary acts, or the result obtained. The function of the utterance is in the illocutionary acts, which were classified in five main categories:

- **Verdictives:** delivering of a finding.
- **Exercitives:** giving a decision in favour or against.
- **Commisives:** commit the speaker to a certain action.
- **Expositives:** acts of exposition.
- **Behabitives:** reaction to other people's behaviour.

These ideas were later discussed and developed deeply by Searle (1976):

- **Representatives:** commit the speaker to the truth of the expressed utterance.
- **Directives:** attempts by the speaker to get the hearer to do something.
- **Commissives:** commit the speaker to some future action.
- **Expressives:** express the psychological state.
- **Declarations:** correspondences between the propositional content and reality.

Today, it is more common to make lists of speech acts rather than taxonomies. These lists are usually very long, and not very practical for the annotator, particularly when the annotator is not an expert in the field. For instance, Blundell, Higgins, and Middlemiss (1997) listed 140 functions under the headings:

- **Main functions:** This heading was subdivided into: functions about information, functions about attitudes and functions about action.
- **Social formulas**
- **Making communication work**
- **Finding out about language**

This study is very useful as a reference book, but the list of functions is not practical for annotating transcriptions in the context of classroom action research.

Two of the pioneers of Corpus Linguistics, Leech and Weisser (2003: 4-5), designed a set of 41 types of speech acts “sufficiently rich to capture a wide range of dialogue types, yet sufficiently parsimonious to engender controllable and consistent annotation practices”. They arrived at this set after analysing other sets of speech acts specifically designed for task-oriented dialogue (Jurafsky, Shriberg, and Biasca, 1997; Jurafsky, Shriberg, and Biasca, 1997). I will propose a framework for annotating transcriptions that is simple enough for teachers who do not have much time to devote to such tasks, because they have to teach as well. For this purpose, I prefer to use the “superordinate classes” defined in their work:

- **Initiating:** direct, request information, suggest, inform, etc.
- **Responding:** accept, acknowledge, answer, confirm, negate, etc.
- **Dialogue Control:** complete, correct, correct-self, echo, identify, pardon, etc.
- **Expressive:** exclaim, express opinion, express possibility, express regret, express wish, etc.
- **Interpersonal Management:** thank, greet, leave-taking, etc.

I will use this list, as described by Leech and Weissner (2003) for two main reasons. Firstly, because I find it to be very practical for annotations by teachers, who are not experts in discourse analysis and do not have the time to decide which label to select for a speech act out of hundreds of possible labels. Secondly, because I agree with Leech (2005: 30) when he says: “De facto standards encapsulate what people have found to work in the past, which argues that they should be adopted by people undertaking a new research project, to support a growing consensus in the community”. While it is true that there is not yet a consensus regarding a standard here, for many years some features of Leech’s model have been incorporated into corpora used by a very large number of scholars, like the British National Corpus (BNC) and the Lancaster-Oslo-Bergen Corpus (LOB).

It is not always that easy to define moves and speech acts. Sometimes more than one speech act is needed in order to fulfil a move. In the example given above (excerpt 3.2, p. 44), this can be seen in the follow up move. It comprises two speech acts, one with a *responding* function (a response to the act performed by the student), when the teachers says: “of course school”, and another speech act, which corresponds to an *expressive* function, when the teacher claims: “how clever”. In the following example (excerpt 3.6), it is the *initiation* move that is performed by two speech acts: “Kelly wants to tell you something about about the other children” and “you know what are the children”. It looks like the teacher decided, in the middle of an initiating move, that the students might not understand the word “children”, so he asks about the meaning of that word.

**Excerpt 3.6:** From appendix E

- 18        T:        Kelly wants to tell you something about the  
                 other children . you know what are the children  
                 ?  
19        X:        no  
20        T:        children . boys and girls .

In the process of annotating with tags, I will differentiate all the speech acts, even if they fulfil the same linguistic function. They express complete thoughts, even if both are used in the same move: an *initiation* move, in this case.

**Excerpt 3.7:** lines 32-34 from appendix F

```
<T move="initiation"><l2 clauses="1" errors="0" function="
initiating">Kelly wants to tell you something
about the other children .</l2><l2 clauses="2"
errors="1" function="initiating"> you know what
are the children?</l2></T>
<X move="response"><l1 clauses="1" errors="0" function="
responding">no</l1></X>
<T move="follow-up"><l2 clauses="1" errors="0" function="
responding">children . boys and girls .</l2></T>
```

The example shows that the utterances produced by the teacher: “Kelly wants to tell you something about the other children” and “you know what are the children?” both constitute *initiation* moves, and both correspond to an *initiating* function.

## 3.2 Measuring the language produced by students and teachers

Language in the lesson takes place at two main moments: the input and the output. “Input is the language data which the learner is exposed to [...] output is the language a learner produces” (Zhang, 2009: 91). We are interested in measuring the production of language in both cases. I will not analyse the acquisition of subject content, leaving to the teacher the responsibility that the output produced is significant in terms of the content of the course. L2 performance is important both at the input and the output stages.

Discussion of the importance of one or the other is on-going and remains still unresolved. Krashen (1994) has been the most influential author in arguing that the most important feature

is input. Swain (2000), on the contrary, has long claimed that there cannot be good learning without output. Of course I will not resolve this issue here, but I will try to adopt a position equidistant between these views. The participants in my study are six and seven years old pupils. These children find themselves at the very first stages of SLA. Even Swain admits that when developing the first stages of language acquisition, input may be enough.

Oral performance is usually assessed, for research purposes, on three main measures: fluency, accuracy and complexity (Ellis, 2009; Bret Blasco, 2011; Vercellotti, 2012). Sometimes, the use of these three measures is referred to by using the abbreviation of these terms: *Complexity, Accuracy and Fluency (CAF)*:

*Fluency: The capacity to use language in real time, to emphasise meanings, possibly drawing on more lexicalized systems.*

*Complexity: The capacity to use more advanced language, with the possibility that such language may not be controlled so effectively. This may also involve a greater willingness to take risks, and use fewer controlled language subsystems. This area is also taken to correlate with a greater likelihood of restructuring, that is, change and development in the inter-language system.*

*Accuracy: The ability to avoid error in performance, possibly reflecting higher levels of control in the language as well as a conservative orientation, that is, avoidance of challenging structures that might provoke error (Ellis, 2009: 2).*

However, the use of these three criteria is not, in my view, the most appropriate for the analysis of the productions of the participants in this study, who are studying at a very early stage of education (young learners, see section 2.3 on page 33). Most of the measures suggested in the works cited here would not fit with the situation of primary school students in the Spanish setting because these pupils do not produce enough language for the measures to work. As we will see later, the amount of language production is very small. In fact, it is predictably scarce, according to other studies (Krashen, 1998). Apart from that, I am trying to define an easier system to assess L2 production that teachers/researchers can easily apply into their own studies.

Measures for fluency have been very controversial, and scholars are far from agreeing about a standard measure. The measure I will use in order to quantify the language produced is the number of units of speech, in this case AS-Unit (Foster, Tonkyn, and Wigglesworth, 2000:



365) per duration of the task-episode in seconds. Other studies measure other kind of units, such as Token unit (T-unit) or Communication unit (C-unit), divided by the duration of the turn. The most important drawback of these measures is the difficulty of the calculations. The duration of each turn has to be registered in the transcriptions. It can be done with appropriate software but it is an unnecessary complication. Apart from this, by using such a procedure, only the individual fluency of each participant would be reflected in the measurement. This means that the amount of language produced would be measured for each individual, but not for the class as a group, which is what particularly interests me in my study. I also want to look at the interaction. By using the total time of the task-episode as a measure, the turn-taking of each participant is considered in relation to the participation of others, and also to pauses in the interaction. For example, if a task takes six minutes (360 *sec.*) to complete, all calculations are made according to that period of time, which also includes pauses and interventions by the teacher. Thus, if the sum of the individual students' interventions took a total of three minutes (180 *sec.*), I divide the number of interventions –measured in AS-Units– by the whole six minutes (360 *sec.*) taken to carry out the task, not by the three minutes of speaking time –thus taking into account the periods of silence–. If the number of interventions in the L2 was 20, the measure would be 0.076 AS – *Units/second*. In other words, I will measure global fluency, that is, the degree of fluency in the class as a group, or how much English is being produced by the group of students per unit of time.

Kormos and Dörnyei (2004) used a similar measure, counting the number of turns of each participant. They did not consider the duration of the task-episode in the calculations because they only used one task, so no time variable exists in their study. They did not have to compare productions from different lessons. Bogaerde (2000: 4) used the quantity of language per 10 minutes, which is roughly the same to the one I am using but with different numbers, as if they were two different units of the same magnitude. It can be understood as the difference between measuring something with centimetres or with metres.

It is possible that the unit of measurement that I propose might provide numbers with several decimal digits, such as 0.009 AS – *Units/second*. Bogaerde (2000) obtained integers, for instance, 68, more practical to use in tables, since they have fewer digits. I could have used



the system applied by Van den Bogaerde; nonetheless, the unit of measurement he proposed, consisting of the number of units per ten minutes, is not a standard in the literature and I do not find good reasons to replicate its use. Apart from that, counting the time in seconds, which is what I am proposing here, allows the researcher to avoid the sexagesimal system, which would be necessary when working with minutes and seconds. For example, adding 10 *min.* 20 *sec.* to 32 *min.* and 12 *sec.* is a much more complicated operation than their equivalents in seconds: 620+1932. In this way, then, I simplify the calculations and at the same time I avoid possible calculation errors. To obtain clearer tables of data, we can easily solve the problem of numbers with a lot of digits, such as 0.0045 by multiplying all of them by 10,000, for instance, 0.0045 would be then 45.

For the purpose of measuring the amount of spoken L1 and L2 produced in the classroom, both by the students and the teacher –as I already mentioned– I will then use AS-Units.

*An AS-Unit is a single speaker's utterance consisting of an independent clause, or sub-clausal unit, together with any subordinate clause(s) associated with either* (Foster, Tonkyn, and Wigglesworth, 2000: 365).

The concept of AS-Units is closely linked to the “acts” in Halliday’s grammar. “... we can specify almost all the possible realisations which consist of single words or groups” (Sinclair and Coulthard, 1975: 4-5)

The use of AS-Units is very important, because –as above stated– L2 production by students is scarce (Krashen, 1998: 177) and it is often not represented by clauses, but by individual words. It was indeed a problem to analyse student’s oral production when all the measures for their oral productions are 0 AS – *units/second*, because there is nothing to compare. The use of AS-Units (Foster, Tonkyn, and Wigglesworth, 2000; Moser, 2008; Bret Blasco, 2011; Bret Blasco, 2014) allows us to collect data from the students so that we can compare their productions in the different tasks. However, there is a real drawback because the automatic tools for analysis I found only measure T-units and C-units. Lu (2010), for instance, uses the “Stanford Parser”, available on the Internet, to calculate automatically some measures based on C-units and T-units.

*T-unit: our survey revealed the T-unit to be clearly the most popular unit for the analysis of both written and spoken data. Hunt (1965, 1966, 1970) defines the*

*T-unit as essentially a main clause plus any other clauses which are dependent upon it. (...) definition of a c-unit: 'an independent grammatical predication, the same as a T-unit except that in oral language elliptical answers to questions also constitute predication' (Foster, Tonkyn, and Wigglesworth, 2000: 361).*

By using AS-Units, one needs to label them manually so that the transcription file can be automatically parsed for statistical analysis. A complete segmenting and labelling of AS-Units without prior manual annotation may not be possible in the short-term because of the volatility of its definition, this depending on human assessment of the utterances produced by students. The same thing occurs with the annotation of complex pragmatic annotations.

*...the task of automating the annotation of higher levels of linguistic processing (e.g., semantic, pragmatic, or discourse categories) for use in applications such as Information Extraction (IE), Information Retrieval (IR), Automated Text Summarization, Machine Translation, among others, is a complex one. It requires manual annotation first, to produce a small corpus on which the computer algorithms can be trained. As explained in Section 1.1 below, this can only be achieved through a well-designed and reliable annotation procedure (Hovy and Lavid, 2010: 2).*

As regards the quality of the language produced by students, commonly measured in terms of accuracy and complexity, I propose to measure the use of the L2 according to a simple grid of observation (table 3.1) with verbal descriptions for the different levels. In doing this, once more we avoid situations where almost all of the students produce 0.00 AS – Unit/second. In order to build the grid, I will propose verbal descriptions to define the quality of the language produced. I took as a reference here Crystal's descriptions of the different stages of language development in children (Crystal, 1979: 41-45). Although this description refers to the acquisition of L1, it is also useful for the L2 because the logical sequence in the acquisition of the language features is still valid.

*[...]It is possible to hypothesise several stages through which children seem to pass in acquiring the grammar of their language[...]*

*Stage I [...]where the majority of the sentences are single-element. [...]It is not possible to say very much about the grammar of these sentences. [...]*

*Stage II [...] contains the development of sentences that are 2 elements in length [...]*

*Stage III [...] shows the development of sentences containing three main elements [...] some children will already have begun to 'fill out' some of these*

*elements of sentence structure by attaching particles to the main words, e. eg. daddy kick a ball [...]*

*Stage IV continues the process begun in Stage III, increasing sentence structure so that it contains four or more main elements.*

*Stage V [...] focuses the learning of complex sentence structure (i. e. sentences containing more than one clause)*

*Stage VI [...] the various grammatical systems which are evidently still being developed come to be thoroughly acquired[...].*

*Stage VII deals with the acquisition of grammatical structure [...] This remaining learning can be grouped under two headings: learning new structures, and learning to comprehend familiar structures fully (Crystal, 1979: 41-45).*

However, I did not fully apply Crystal's stages; instead, I adapted them for my study, as set out in table 3.1, because Crystal was looking at acquisition of the mother tongue and did not have SLA processes in mind. These verbal descriptions in the grid serve as a reference for reflection by the teacher; they are flexible, and the best judgement should be used to decide into which category from table 3.1 each task-episode falls.

**Table 3.1:** Levels of English performance

0	No English
1	Just short answers ( <i>yes, no, true, etc.</i> ) and stereotyped sentences they learn in the English lesson ( <i>e.g. can I go to the toilet?, etc.</i> )
2	Less than 10% of the utterances are simple sentences related to the subject ( <i>for example: "Cows have fur"</i> ).
3	More than 10% of the utterances are simple sentences. Like the ones in the preceding item, at a higher number.
4	Some rich sentences. They should be more complex, either in meaning or grammar than the preceding items ( <i>example: "Parrots don't speak, they repeat"; "A hairdresser cuts the people's hair" ).</i>
5	"Creative" sentences. The teacher will use this category for those sentences he or she considers are part of students' creative thinking, for example, words used in a way they never heard before.

The teacher's language can be measured according to the standard criteria (complexity, accuracy and fluency). In this case, we have the opposite problem. If we use a measure that is too simple, the risk of having the same marks for all the task-episodes is high, because the possibilities offered by the 5 steps on the grid are insufficient to capture differences from one

task-episode to another. A more quantitative measure is needed, one that allows a higher level of contrast between the different interventions. I will thus use the following:

**Amount of language produced** The number of AS-Units produced per duration of the task-episode. This measure is similar to the traditional one of “fluency”. Again, the common measures for fluency are unnecessarily complex, and I am more interested in the amount of language used in combination with the production of the students. If I measure the productions of the teacher alone, this relationship would not be present in the measurements, the production would be the same independently of the amount of language from students, and importantly, of the quantity of the L1 by the teacher.

**Quality of language produced** To measure the quality of the language produced by students I will use the measurements obtained from table 3.1. I will use more “traditional” measures for the language produced by the teacher: the amount of clauses per AS-Unit and the amount of errors per AS-Unit. Both have been used previously in order to measure complexity and accuracy (Ellis, 2009: 495) (Nakakubo, 2011: 68). As opposed to the measures for fluency, these measures do seem to be emerging as standard.

### 3.3 Code-Switching and translanguaging

Code-switching is a phenomenon observed in communities in which two or more languages coexist. Poplack (1980: 583) defined it as: “the alternation of two languages within a single discourse, sentence or constituent”. In the literature, the terms *code-switching* and *translanguaging* have sometimes been used to refer to the same phenomenon. Some scholars consider Williams (1994) to be the father of the term *translanguaging*, which is more frequently used in recent studies (Lasagabaster, 2014; Wei, 2018). However, Williams originally coined the word in Welsh: *trawsieithu* and it was first translated by Baker (2011: 288) as “the process of making meaning, shaping experiences, gaining understanding and knowledge through the use of two languages”. It was also defined by other scholars in a more

general way, one which was not contextualised in terms of educational environments. For example: “the alternation of two languages within a single discourse, sentence, or constituent” (Jamshidi and Navehebrahim, 2013). Meanwhile, García and Wei (2014: 21) bring a cultural aspect to the term: “the trans- prefix relates to the concept of *transculturización* coined in the 1940s by the Cuban anthropologist Fernando Ortiz.”.

Hamers and Blanc (2000: 259) identified three types of code-switching: “extrasentential”, “intersentential” and “intrasentential”. The first type –extrasentential– corresponds to using code-switching by mixing complete clauses in a different language; the second –intersentential– consists of switching languages within the same clause; the third type –intrasentential– is seen at the boundaries of words, for instance, using the plural form of a language in a word from a different language. In an example taken from the transcriptions of the experimental study (excerpt 3.9), we can observe the use of Spanish to give classroom organisational instructions: “vete a sentarte a ese lado” and, in the same intervention, the use of English to continue with the task: “I think you understood the game...”. Excerpt 3.8 reveals the intersentential type, when the teacher says the Spanish word “otra” in the middle of a sentence in English.

**Excerpt 3.8:** From appendix E

600 T: no no no no no no in english if want @otra  
you say .. we want more

**Excerpt 3.9:** From appendix E

726 T: A09 vete a sentarte a ese lado y A13 igual ya  
os llamare good . i think you understood the  
game so i take the dice and first turn is ..  
could you call?

Hamers and Blanc (2000: 267) also distinguish between code-switching when it takes place in situations of high competence in both languages, as a means to improve communication, and *restricted* code-switching, when it is used to keep the conversation going when the speaker lacks competence in the L2. The examples given above (excerpts 3.8 and 3.9) would represent code-switching in the strict sense, while the example given in excerpt

3.10 below illustrates the second use: the students here are filling gaps in their competence in the L2 by using the L1.

**Excerpt 3.10:** From appendix E

911	A13:	six
912	A12:	four five
913	T:	no era six y por que cuentas five
914	A09:	asi
915	A13:	ya esta

In the transcriptions, the *intersentential* type of code-switching is identifiable by means of the tag “@”, which marks the use of one language inside a sentence in the other language (see appendix B). The tag “@” can be observed in excerpt 3.8 (see above). The *intrasentential* type was not considered because it was not observed in the productions of either the teacher or students. As for the *extrasentential* type, it was not explicitly annotated because the annotation of speech acts was done by means of the tags “<l1>” and “<l2>”, thus extrasentential code-switching can easily be identified by observing the mixing of both tags in the interventions of one speaker. The tags “<l1>” and “<l2>” were added for the pragmatics annotated version of the transcriptions, in appendix F. The example below (excerpt 3.11) shows how these tags were added.

**Excerpt 3.11:** line 839 from appendix F

```
<T move="initiation"><l1 function="control">A09 vete a
sentarte a ese lado y A13 igual ya os llamare</
l1><l2 clauses="1" errors="0" function="
initiating">good . i think you understood the
game </l2><l2 clauses="2" errors="0" function="
initiating">so i take the dice and first turn is
..</l2><l2 clauses="1" errors="0" function="
initiating"> could you call?</l2></T>
```

Use of the term *translanguaging* has spread rapidly in recent years. The terms *translanguaging* and *code-switching* are normally used interchangeably. However, Lasagabaster (2014: 558) advocates a sense for *translanguaging* in which the speaker uses two languages strategically to enable communication; the author notes that this phenomenon occurs naturally, even in contexts where the teacher’s intention is to avoid it. It is suggested that translanguaging should be considered as arising from bilingualism, rather than a problem to be corrected.



## 4 A new taxonomy of tasks



I will start this chapter by clarifying what a task is. There are several definitions of this notion in the literature, some of the most influential of which are described in what follows:

One of the first authors to define tasks was Nunan (1989: 10): “a piece of classroom work that involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is focused on mobilizing their grammatical knowledge in order to express meaning, and in which the intention is to convey meaning rather than to manipulate form”. He suggests that three components are necessary in the analysis of tasks: objectives, input and activities.

Other definitions of tasks that have been influential in the literature are those of Ellis (1984), Skehan (1998) and Prabhu (1987):

*The term “task” is sometimes used with the same generic meaning as “activity”[...]*

*My own narrower definition of task is based on four key criteria:*

*1. The primary focus should be on “meaning” (by which I mean learners should be mainly concerned with processing the semantic and pragmatic meaning of utterances).*

2. *There should be some kind of “gap” (i.e. a need to convey information, to express an opinion or to infer meaning).*
3. *Learners should largely have to rely on their own resources (linguistic and non-linguistic) in order to complete the activity.*
4. *There is a clearly defined outcome other than the use of language (i.e. the language serves as the means for achieving the outcome, not as an end in its own right) (Ellis, 1984: 198).*

*A task is an activity in which:*

- *meaning is primary;*
- *there is some communication problem to solve;*
- *there is some sort of relationship to comparable real-world activities;*
- *task completion has some priority;*
- *the assessment of the task is in terms of outcome (Skehan, 1998: 95).*

*An activity which required learners to arrive at an outcome from given information through some process of thought, and which allowed teachers to control and regulate that process (Prabhu, 1987: 24).*

Ellis himself states that the terms *activity* and *task* are often used to mean similar things. Nevertheless, all the definitions presented here confer on tasks certain special conditions, such as being a concrete end and having the students' action directed towards attaining that end. In the case of my study, even though some of the activities do not comply with all these criteria, this issue is not especially relevant in terms of the research questions. This would indeed be crucial if I were studying task-based teaching, but this is not the case here. What really matters for our present purposes is how to place the different tasks and activities within the framework I am going to describe in section 4.1 (page 60). We are not testing the efficacy of task-based teaching, so I will use the broader term *task* as it is used widely in the literature. For this reason, the recordings analysed for the study have been divided into episodes, regardless of the fact that it may be a task or an activity.

There are many different ways to define task types. As opposed to the standard annotation transcription systems of corpora (see section 3.1, on page 39), there is no “accepted taxonomy that can be both cumulatively researched for their individual and combined effects on learner



language and language learning, and also be related to pedagogic decision-making” (Robinson and Gilabert, 2007: 4).

For a deep analysis of tasks, hundreds of factors should be taken into account. Samuda and Bygate (2008: 84), for instance, offer a list of such factors grouped in the following categories: teacher’s procedures and processes, learner’s procedures and processes, the impact of elements of task design, the impact of conditions of implementation, dynamics around the task, construals, individual differences and finally task, lesson and curriculum. Coyle, Hood, and Marsh (2010) enumerate just a few: the nature of the information, the output formats, language requirements, how much thinking is needed, etc.

The Council of Europe (2001) also deals with the notion of tasks, distinguishing two main types: productive and receptive. It lists different conditions to bear in mind, amongst which are the following: task familiarity, students’ skills, affective factors, contextualisation, linguistic assistance, time available, goal, etc. The description of tasks in the *Common European Framework* is quite comprehensive, since lots of aspects of tasks are taken into account. However, I personally find it rather confusing, and not easy to connect with the teacher’s everyday planning.

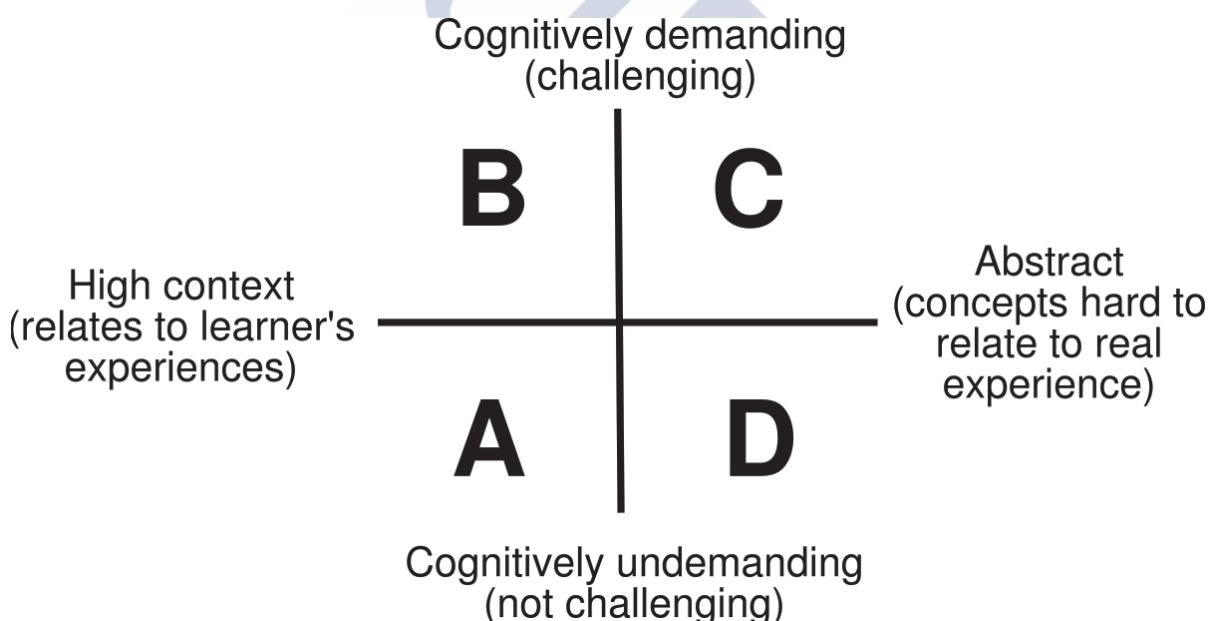
Estaire (1990: 5–6) distinguishes two types of tasks. On the one hand, communication tasks configure the main part of the syllabus. These are tasks in which students use language in communicative situations. On the other hand, linguistic support tasks are those focused on form.

Too many features make task study too complex. It would not be clear how to classify a task if the number of categories were very high, and it could make the results of research confusing. As Robinson and Gilabert (2007: 6) note:

*The initial specification cannot be an exhaustive simple description of all the ways in which pedagogic tasks may differ. That would result in a potentially endless, and unmanageable extended list of characteristics, offering no guidance for task and syllabus designers who might wish to draw on it.*

I will also consider the model proposed by Cummins (2000: 68), which is often used in the literature on lesson planning in CLIL, for example, in Coyle, Hood, and Marsh (2010), a seminal work in the field. In this model, language competence in bilingual settings is based

on two dimensions: amount of context embedded, and cognitive demand. These two dimensions serve to configure four quadrants (figure 4.1). This model was aimed at being a specific way to explain the differences on standard performance tests by children from different minorities. Nevertheless, the two dimensions here are very useful for the description of tasks. The different types of activities fall, according to Cummins, in one or another of the quadrants. Quadrant A (high context and cognitively undemanding) includes face-to-face conversations; in quadrant B we find activities such as role plays, demonstrations, experiments, or audiovisual assisted lessons (high context and cognitively demanding); quadrant C (context reduced and cognitively undemanding) corresponds to drills or mechanical exercises; and finally, quadrant D (context reduced and cognitively demanding) is for reading, writing or high level questioning.



**Figure 4.1:** Cummins' Quadrants (Cummins, 2000: 68)

## 4.1 The RCD (Role, Context and Demand) hypothesis: A simple taxonomy

There are some elements which are necessarily present in a task. Firstly, some kind of input, provided mainly by the teacher with the help of certain resources. Secondly, the output (input

and output are defined in section 3.2 on page 48), produced by the students when they perform an activity. The job of a good teacher is to make the right decisions about the input and the activities here. If the output he or she gets is not the expected one, he or she will have to change something.

With all this in mind, I propose a model with three dimensions. It takes the model proposed by Cummins (2000) as the basis, but adds one further dimension: the role of the student in the input. Instead of the four quadrants in the original idea, we thus get eight clusters. These can be referred to by the initials of the dimensions, using lowercase for low level and uppercase for high level. The resulting clusters would be as follows:

**crd:** all variables are at their low level

**cRd:** low context, high role and low demand.

**crD:** context and role are low, but demand is high.

**cRD:** low context and high role and demand.

**CRd:** high context, low role and demand.

**CRD:** high context and role, low demand.

**CrD:** high context, low role and high demand.

**CRD:** all variables are high.

In a different model, Robinson (2007: 7) described in depth the different approaches that exist for task classification, which the author calls: *behaviour descriptive*, *information-theoretic* and *ability requirements*.<sup>1</sup> He also defines the conditions for a task taxonomy to comply with in order for it to be useful. Firstly, it has to be empirically researchable and secondly it should be operationally feasible, allowing for a reliable and consistent classification and design of a wide range of pedagogical tasks by researchers and teachers.

<sup>1</sup>It is not important for the purposes of this section to explain these approaches in great detail.

He defines three “dimensions” in tasks: *cognitive factors*, *interactive factors* and *learner factors*. Several indicators are then described for each dimension, which he calls “factors”. In later papers he develops a longer list of “factors” for each of these “dimensions” (Robinson and Gilabert, 2007: 164). Some of these are the following:

**Tasks Complexity (Cognitive factors)** +/- here and now; +/- few elements; +/- spatial reasoning; +/- causal reasoning; +/- planning time; +/- few steps; +/- prior knowledge; etc.

**Task condition (Interactive factors)** +/- open solution; +/- one-way flow; +/- few participants; +/- negotiation not needed; etc.

**Task difficulty (Learner factors)** h/l working memory; h/l reasoning; h/l task motivation; h/l self-efficacy

The first dimension in this model corresponds to the cognitive nature of the task; the second is about the interaction the task involves; the third dimension encapsulates what is related to the characteristics of the learner. I agree with some features of Robinson’s model. I also chose a three dimension model due to simplicity. Robinson adduces the same reason, although, in my opinion, he makes it too complicated by including so many indicators.<sup>2</sup> In fact, most research here (Robinson, 2001; 2005; 2007; Robinson and Gilabert, 2007) tends to centre on just one or two of these “factors”. The most usual “factors” that have been studied are related to the *task complexity* dimension from Robinson’s model. Particularly common in the literature is the study of the *here-and-now* factor, which is very closely related to two of the dimensions described in my model and which will be discussed in close detail later in this chapter: the *complexity* factor, very similar to Cummins’ concept of *cognitive demand of the task*, and the *here-and-now* factor, very similar to Cummins’ *context support*.

Tavakoli and Foster (2011: 445) mention a couple of studies (Skehan and Foster, 1997; Foster and Skehan, 1996) which analyse the familiarity of the content as a specific case of cognitive complexity. They claim that talking about oneself and one’s life leads to higher

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<sup>2</sup>These are factors in his model.

measures of accuracy and fluency, while unfamiliar information leads to less accurate and less fluent performance. In my view, familiarity with the content is more closely related to the idea of “context” than to the idea of “cognitive complexity”.

Salaberri (1999: 154) observed that using different ways of classifying tasks does not really make such a great difference in terms of L2 use. She does find differences when analysing a variable that she calls “the student being familiar” (with the task content), although, surprisingly enough, she does not consider it as a criterion for task classification.

*However, relationship with the type of task was not significant, which indicates that teachers tend to promote turn taking similarly with regards to all tasks, without this being a influential variable (Salaberri, 1999: 154).*

Ellis (2009) focuses on the effects of task planning in performance. Task planning is not part of the task itself, but it falls within the domain of the teaching approach.

As opposed to Robinson’s “Triadic Framework”, which takes the form of an endless list of indicators, it is better to focus our research on the general factors that have proved to be of most interest for researchers, and have shown positive results most often. Each researcher can then focus observation on any good indicators of each dimension that are relevant to his or her particular situation, depending on what is being studied. The model thus allows for the creation of as many indicators as a researcher might need.

My model is based on the notion that tasks can be defined as the combination of three factors: “role of the student”, “cognitive demand” and “amount of context embedded”. Although this framework seems to be very similar to Robinson’s “Triadic Framework”, it differs in the definition of the factors. One of these is related mainly to the students and is defined according to the role of the students in the task. In Robinson’s model, this idea is somehow included in the “learner factors”, but also in the “interactive factors”. Robinson considers the individual differences of the students. This is justified in the sense that his work is aimed at syllabus planning, so his model reserves a place for all the different possible characteristics of students. It is aimed at administrators writing syllabuses applicable to a wide range of different schools.

By contrast, the model that I propose here focuses on classroom planning, and is aimed particularly at teachers rather than administrators. This makes it wholly different, in that the teacher already knows the students, and does not need to think about the characteristics of their students. Teachers in their particular settings can plan their lessons without having to think at the same time about other different settings in which they are not teaching; this is unlike syllabus planners, who need to bear in mind all the possible settings and situations.

Although syllabus design is very important in language teaching, the main action comes from the teacher in the classroom, and even if something is written in the official curriculum, it may not be implemented in the classroom. The planning of the lessons is what is closest to reality.

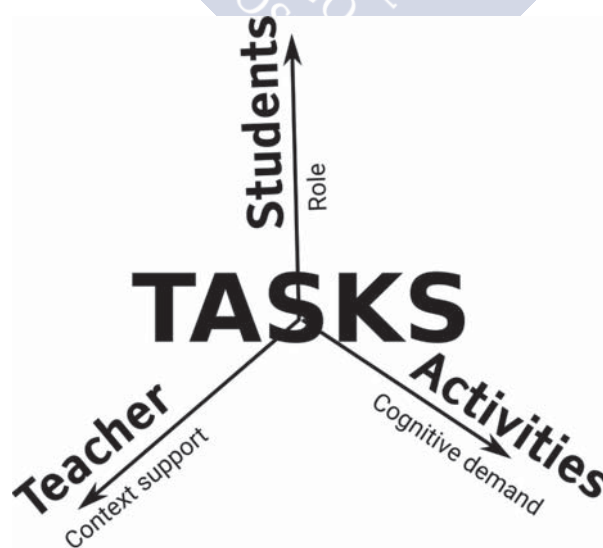
The second factor of my model is more tightly connected to the teacher's action. Robinson's treatment of this idea defines this action in terms of classroom organisation: grouping and information flow. However, other characteristics of their actions are what I consider important. One of these characteristics is what I call *contextual support*: it represents the ability of the teacher to use topics in tasks which are more directly directed to the students' interest and motivations. Another characteristic is the ability to adjust constantly what is being done in the classroom if motivation or interest decreases, or if problems in understanding are detected. Whereas it is true that it is not only teachers who are responsible for possible contextual support in the classroom, they are the ones who are professionally prepared to make conscious changes in the lesson to attain a higher level in terms of this kind of contextual support. For Robinson, these ideas are included in the "interactive factors". The factors he listed, however, do not fit very well with Cummins' idea of context support.

The last factor in my model is related to task or syllabus planning. Cummins calls this cognitive demand, while Robinson refers to it as pertaining to "cognitive factors". He argues that the cognitive difficulty of a task is independent of the student's perception. I do not agree with this idea. I do not see the point of differentiating the difficulty and the perception that students have. In my view, a task is difficult if the students find it difficult, independently of what was in the planner's mind. I am not claiming that Cummins or Robinson are wrong. For their specific fields, their corresponding taxonomies work very well. Cummins' studies show



how to get minority students to attain Cognitive Academic Language Proficiency (CALP), whereas Robinson looks for the most sensible way of sequencing tasks in a syllabus. I am looking for a taxonomy that is basically a combination of the ideas of both authors (and the other that I have cited), that can fit both situations, and in addition can adapt to the needs of the teachers who simply need to improve their own teaching. A theoretical model, apart from the requirements Robinson mentioned, with which I fully agree, should feel logical, simple and accurate.

To sum up, I took Cummins' definitions of context support and cognitive demand, and added a new dimension, the role of the student in the task, resulting in a 3D model (see figure 4.2). The dimensions of "context support" and "cognitive demand" answer the issues raised in current studies of tasks, mostly from which aim to analyse the effects of *task complexity* and *familiarity*, while the new "role" dimension covers a field for study that has not thus far been researched in depth in this context. Each one of these dimensions is more closely related to one of the elements in tasks: the students (role), the teacher (context support), and the activities (cognitive demand). By merging the three dimensions, all the factors Robinson described can fit into one of the factors in my model. For instance, the "here-and-now" is closely related to "context", "task complexity" relates to "demand", etc. Next, I will describe in detail each of these dimensions.



**Figure 4.2:** Task dimensions

### 4.1.1 Dimension one: The student's role

When considering the role of the student in the task, (Nunan, 1989), it is common to look closely at the nature of the interaction. Attention is thus paid in terms of whether the communication model follows a *student*  $\Rightarrow$  *student* pattern, or a *student*  $\Rightarrow$  *teacher* or a *teacher*  $\Rightarrow$  *student* one. In addition, the time available for the students to participate is also considered. An example of a definition of the notion of task which takes into account the time variable is found in the list provided by Skehan (1998: 99):

3. *Communicative stress*

- *time limits and time pressure*
- *speed of presentation*
- *number of participants*
- *length of texts used*
- *type of response*
- *opportunities to control interaction.*

The student's role is also related to the notion of "information gap", which has been studied by Doughty and Pica (1986: 307). "Information gap refers to the existence of a lack of information among participants working on a common problem, but the term does not define the nature of the gap". Prabhu (1987: 46) also uses this idea as a key factor for a classification of tasks. He classifies tasks in three categories: *information-gap*, *reasoning-gap* and *opinion-gap*. As an example of the *information-gap*, he offers the following: "pair work in which each member of the pair has a part of the total information and attempts to convey it verbally to the other". Another definition is that provided by Doughty and Pica (1986: 307), who claim:

*Two way information gap tasks are here defined as those tasks which require the exchange of information among all participants, each of whom possesses some piece of information not known to, but needed by, all other participants to solve the problem [...] One-way information gap tasks are usually defined as tasks which do not require an exchange of information; they are referred to here as optional exchange tasks. In optional exchange tasks, participants decide whether or not to contribute to the solution of the problem.*

I propose a new perspective on the study of input and output in the tasks. Developing the concept of "information gap", I will define this new construct as the amount of input that is



provided by the students themselves: that is, some students need information that comes from other students. I will refer to this as the “role of the student in the task”. As opposed to the “information gap” idea, the “role of the student in the task” combines their participation in both input and output. Table 4.1 specifies how certain aspects of input and output are assigned a score that determines whether a task is to be considered “high role” or “low role”. This aspect is important because there is an interaction of input with output. Sometimes the students can use the output from other students (language produced) as input (language received) that has not been planned originally.

For example, in a board game, students need to understand what the other children say because they need that information to develop a strategy to win the game, and to check that they are not cheating. A different example would be the description of a picture by a student. In this case the participants cannot complete the activity without the information they receive from the student who is describing the picture. As for tasks involving the performance of a song –very common in primary education–, students can sometimes play the role of participants in the input, when some students who do not know the lyrics follow the ones who do. That is, the aim of the task is to perform the task, and in order to do this, they repeat what they hear from other students. So, the input they use to perform the song comes from the students themselves and not from the teacher, as is normally the case. There are also activities in which information from other students is not needed to carry out the task, such as a task which consists of interviewing a language assistant. To my knowledge, the use of the concept “the role of the student in the task”, in the way that I have defined it, is new in task-based CLIL research as a dimension to differentiate tasks.

Using real examples from my data, more particularly, from the experiment that supports the new model, in the task-episode 20130120-003 (see appendix A on page 207), the role of the students is high because they are expected to provide some of the input the other students need. They are playing a board game, so they need to understand what the other children say because they need that information for the strategy of the game, and to check that they are not cheating. However, in the task-episode 20131203-001 (see appendix A on page 207), where they interview the assistant, they do not need information from other students. As for songs

(episode 20131012-001, appendix A), students can sometimes play the role of participant in the input, when some students who do not know the lyrics follow the ones who do; that is, the aim of the task is to perform the task, and in order to do so they repeat what they hear from other students. The input they use to sing the song, then, comes from the students, not from the teacher.

Table 4.1 summarises the main points to take into account in order to measure this dimension. The participation of the students in the input (information gap), as we have said, is given more weight, in that teachers typically “dominate the talk” in the classroom (Ellis, 1997: 109). This “dominance” of teachers is also pointed out by Llinares, Morton, and Whittaker (2012: 79). This means that when deciding whether an activity can be considered to have a high role from the students, we will take into account either the amount of information from other students that is going to be used in the task, or the output that is expected as a result of completing the task, the former being the more relevant in the decision here.

**Table 4.1:** Student’s role in a task

<b>Participation in input</b>		<b>Participation in output</b>	
0	No participation. All the input is provided by the teacher, either directly or indirectly (audiovisual materials, etc.)	0	Output from the students is not expected.
2	Most of the input comes from the teacher.	1	Output strongly guided.
4	Most of the input comes from the students.	2	Output slightly guided.
6	All the input comes from the students.	3	Free output (no help from templates or the teacher).

### 4.1.2 Dimension two: Context

Activities can be supported by different contextual aids: visual material, topics or vocabulary the students already know, etc. This component can be considered to be high when there is a considerable amount of support other than verbal language or if students are very familiar with the topic and the words to be used. Sometimes it is the case that, even when speaking about the same topic, different people use different words. This is especially so in case of

the classroom under investigation in the present study because the teacher here is not a native speaker, although the assistant teacher or *auxiliar de conversación* may be so.

According to Cummins (2000), the input in the classroom can have a lot of *context embedded* or not. Such context can consist of images accompanying an oral message, or simply the use of vocabulary we know the students have already incorporated into their repertoire. Cummins (2000) explains that the *context-embedded/context-reduced* exists on a continuum. It goes from *context-embedded*, where the language is supported by a wide range of meaningful cues, to *context-reduced*, where communication relies primarily on linguistic cues to meaning. The first of these would be more similar to communication in everyday life.

*The upper parts of the vertical continuum consist of communicative tasks and activities in which the linguistic tools have become largely automatised and thus require little active cognitive involvement for appropriate performance. At the lower end of the continuum are tasks and activities in which the linguistic tools have not become automatised and thus require active cognitive involvement (Cummins, 2000: 68).*

It can also be the case that the input is provided by another student. In this case it is possible for the rest of the students to be familiar with the words contributing to the creation of context. However, students are still developing their linguistic intelligence (Gardner, 1983: 73), so they usually lack strategies, such as adjusting their vocabulary to listeners, using non-verbal communication, or adding visual clues. Some of them speak in a very low voice when they have to perform in front of the class. When classifying tasks, it is up to the observer to decide whether a task corresponds to a high context-embedded task or not.

In opposition to *high context embedded* tasks, in *low context embedded* tasks students are not familiar with the topic or the words that are used in the communicative exchange, and little visual or audio help is used to support the message. In any case, the observer needs to classify each of the tasks under one category or another. For this purpose, table 4.2 can be helpful in determining whether a task should be labelled as low or high in terms of the amount of context embedded. If either one of the criteria described for a task to be labelled as high is fully met, or both of the criteria are partially met, it can be considered as high. If neither of them is met or only one of them is partially met, the task will be labelled as low.

**Table 4.2:** Context embedded in a task

<b>Context embedded: low</b>	<b>Context embedded: high</b>
Relatively new vocabulary	Students are really familiar with the vocabulary (everyday use)
AND	OR
No or little visual aids	Good presence of visual aids

Salaberri (1999: 154) refers to a similar notion, although she prefers the term *familiar* versus *non familiar*. This term is also used by Tavakoli and Foster (2011: 7).

This construct is, in fact, closely related to Vygotsky's Zone of Proximal Development (ZPD) (Vygotsky, 1978). He maintained that learning experiences should be designed so that students are asked to perform a little beyond their actual developmental level. That is, they should be able to solve the problems that are presented to them, but with some difficulty. This requires, on the one hand, that teachers need a high level of knowledge about the level of development of their students; on the other hand, tasks need to be designed taking into account current circumstances. It is very difficult to put this idea into practice using tasks that have been designed before the teacher knows the characteristics of their students.

*It is the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers* (Vygotsky, 1978: 86).

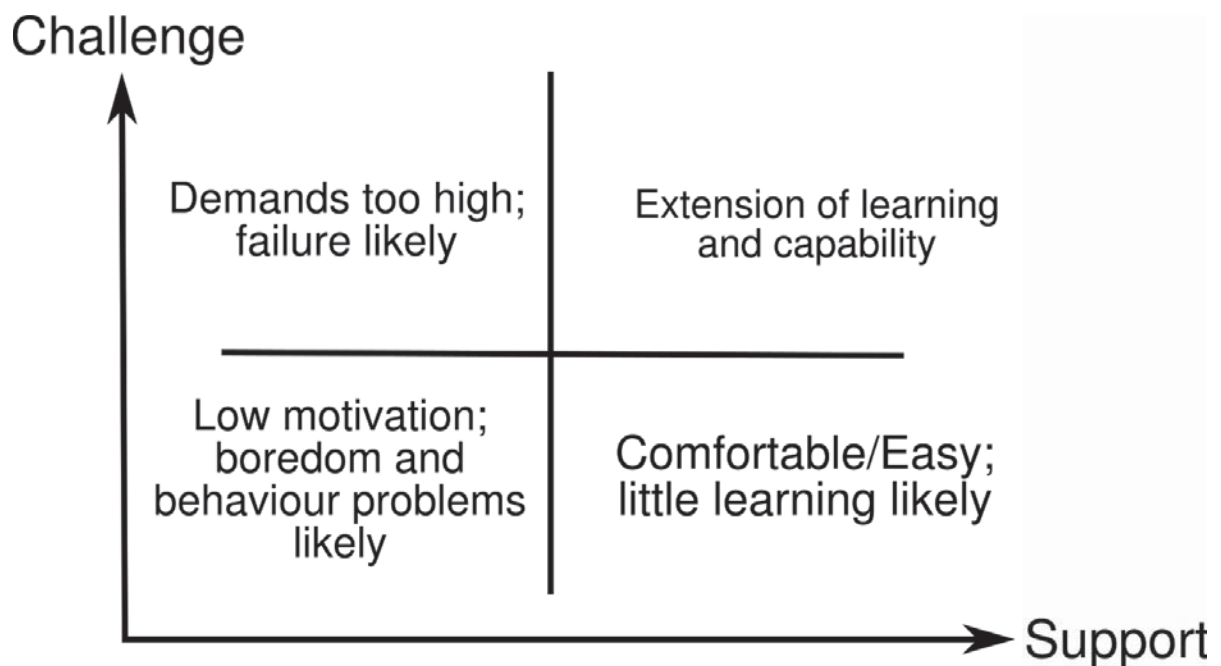
The ZPD is not used very frequently in current literature. However, the notion itself is often referred to as *scaffolding*. This term is a metaphor that recalls the scaffolding effected around new buildings to allow builders access to the emerging structure (Hammond and Gibbons, 2005: 8). Wood, Bruner, and Ross (1976) were the first scholars to make use of this image.

*This scaffolding consists essentially of the adult "controlling" those elements of the task that are initially beyond the learner's capacity, thus permitting him to concentrate upon and complete only those elements that are within his range of competence* (Wood, Bruner, and Ross, 1976: 90).

Hammond and Gibbons (2005: 9) offer a graphic representation of the working of scaffolding (figure 4.3), suggesting the effects of various combinations of high and low

teacher support and the challenge presented by the task. When demands go too far beyond the students' capabilities, the task is very likely to result in failure. However, if both challenge and support are low, students are unlikely to be motivated.

This framework is very similar to Cummins' quadrants model (see figure 4.1 on page 60). The two dimensions observed in both models refer to the same idea. Indeed, one of the main principles of current research about CLIL is essentially based on ZPD and *scaffolding*.



**Figure 4.3:** Framework of learning contexts (Hammond and Gibbons, 2005: 9), adapted from Mariani (1997: 9)

The idea of scaffolding is also related to the notion of “comprehensible input”, as defined by Krashen (1981: 102): “perhaps we acquire by understanding language that is a little beyond our current level of competence”. Krashen adds that the addition of extra-linguistic context or previous knowledge of the situation helps in this process of progressing from stage  $i$  to stage  $i + 1$ .

### 4.1.3 Dimension three. Demand

Bloom's taxonomy (Bloom, 1974) is the most widely accepted framework to classify cognitive skills for the purpose of curriculum design and lesson planning. According to this model, lower

level skills are the basis for the learning of higher order skills. The most common way to refer to this in recent literature is “to go from Lower Order Thinking Skills (LOTS) to Higher Order Thinking Skills (HOTS)”. However, these two concepts (HOTS and LOTS) were not coined in the original work by Bloom (1974) or in the revision by Anderson, Krathwohl, and Bloom (2001). It was in fact King, Goodson, and Rohani (1998) who first coined the widespread terms Low Order Thinking Skills (LOTS) and High Order Thinking Skills (HOTS).

Sometimes we expect students to perform a LOTS output, as described by King, Goodson, and Rohani (1998: 11–18), and sometimes we expect a HOTS output. It depends greatly on the students’ level. When we work with young children, we may not be expecting them to perform a lot of *HOTS* production, not even in their L1. For older ones, it is difficult to say how necessary it is to get them involved in *HOTS* in case it harms the possibility of working more with the L2. Cummins (2000) claims that ideally we should start working with the less demanding tasks and with a lot of context embedded and to gradually reduce the context and increase the cognitive demand. This is in fact what is known as *scaffolding* (see section 4.1.2 above). It seems that it is not a good idea not to challenge students.

Cummins (2000) defines this dimension as a continuum. The upper part consists of tasks in which the linguistic tools have become largely automatised and thus require little active cognitive involvement for appropriate performance. At the lower end of the continuum are tasks and activities in which the linguistic tools have not become automatised and thus require active cognitive involvement.

Apart from that, following Bloom (1974: 18), the levels of cognitive demand, or in Bloom’s words, the major classes of cognitive demand, are: “Knowledge, Comprehension, Application, Analysis, Synthesis, Evaluation [...] the objectives in one class are likely to make use of and be built on the behaviours found in the preceding classes”. Anderson, Krathwohl, and Bloom (2001) revise these classes by adding the idea of “creativity”. They propose that the two higher classes, “synthesis” and “evaluation”, should be called “create” and “evaluate” instead, and they change the order, considering “create” to be the highest of the classes. Nonetheless, these changes do not alter which of the classes would be considered as LOTS or HOTS.



The judgement of the teacher can determine whether a task is demanding for their group of students or not. However, I propose a rubric to help assess those tasks that are not easy to label. In the grid, the elements of complexity are present: the level of the thinking process, the automatisisation of the linguistic tools required for the task and, finally, the number of instructions given. And this is important in the present study because the participants here are first and second graders.

Robinson (2001: 29), and Skehan and Foster (1997: 190) give definitions of task complexity. Their own research, plus some other studies, led to somewhat contradictory results. Teachers usually have good intuitions about how complex the task is for their students. Skehan proposes a definition that, in my view, is unnecessarily complicated. His theory is very exhaustive, but too complicated for a teacher to make decisions about during planning. A more general concept of how demanding the task is going to be –no matter for what reason– is enough for the teacher to modify tasks and make them more or less demanding. It is possible to change some words that the teachers see as especially difficult for students, to simplify a grammatical feature, or to reduce the complexity of the output required. There is no evidence that one factor of complexity has a different effect from any others, but Robinson (2001) found that the complexity, or *cognitive demand* in my model, as a whole does indeed make a significant difference.

It is sometimes very difficult to isolate this factor from the others because they are all very much in interaction with one another. We cannot directly classify a task because of the nature of the cognitive abilities involved. That is another reason to disregard taxonomies centred on activities like gap filling, matching, etc. The possible different types are too numerous, and the difficulty is very relative. It can be the case that the same activity has a different cognitive demand when it has a lot of context embedded, so the initial nature of the task changes because the activity that the students began has been modified during the process. Also, a task can be more difficult because the input comes from the students, yet the opposite might also be true. Again, this factor is very closely related to the notion of scaffolding (section 4.1.2, on page 68).

For more effective teaching, tasks should be designed by teachers and not by task designers, because it is very difficult to design a task for students you do not know. When the tasks are defined by someone who is not involved with the specific group of students, the interests of these students are not likely to be met. Robinson (2005) defines task difficulty as something that is independent from the student, hence the need of two different factors to define task complexity. There is no point in this distinction when it is the teacher, who knows the students well, who designs the task. He or she already has an idea about how difficult an activity is going to be for the students in question; at least, an idea with much more precision than a standardised plan can achieve. Using the dimension I propose, *cognitive demand*, which depends on the task itself (extrinsic) and on the student (intrinsic), there is no need to analyse the students' perception of the task separately. I am not claiming that Robinson's idea is wrong, but rather that it fits large scale syllabus design best. My model, by contrast, is aimed at teachers who plan their lessons, not at stakeholders planning the curriculum, or editors writing textbooks.

For this variable some features have to be considered. First of all, the age of the students. Before the age of 11-12, students are developing their ability to perform activities that involve a high level of abstract thinking, so they do not move into the HOTS section of Bloom's taxonomy very frequently (Bloom, 1974; Anderson, Krathwohl, and Bloom, 2001). Most primary school work revolves around the first three stages (remember, understand and apply). Apart from this, the instructions for a task might be very complex, especially if we take into account the fact that we are using a foreign language. Primary school children also find it very difficult when a task has more than one stage. Thus, a task may be simple in terms of Bloom's taxonomy, yet difficult to perform because the instructions are not very clear for the students or because there are too many stages of instructions. Therefore, this variable is going to be measured by considering all these criteria. Such considerations are subjective and depend on the teacher's perception on what students can and cannot do.

In what follow I provide some examples of activities and how they would be assessed according to their cognitive demand. To classify a task as high or low demanding, a score is assigned for each of the columns in the rubric in table 4.3: difficulty in the thinking process, the



**Table 4.3:** Cognitive demand of the task

	Difficulty of the thinking process		Difficulty of the instructions		Number of instructions
0	Remember, understand, apply (LOTS)	2	Activities have been already automated.	0	1
1	Analyse, evaluate, create (HOTS)	4	Not automated activities	1	2
				2	3 or more

difficulty of the instructions, and finally, the number of instructions. For each task, a definition from each column has to be chosen, and the number of the left is the assigned individual score for that column. These individual scores from the columns have a different weight in the global score of the task. The column “difficulty of the thinking process” represents 25% of the global score, the column “difficulty of the instructions” is weighed to 50% of the global score, and to the column “number of instructions” 25% of the global score is assigned. The sum of the individual scores from each column then yields the final score that represents the cognitive demand of the task (a cognitive demand of five or more is considered high). Consider the following:

- “Say the word on a flash card” would be rated as 0 in the first column (LOTS), 2 in the second (automated) and 0 in the third (only one instruction). The result is a total of 2. It is, therefore, an activity with a low cognitive demand.
- “Say whether a sentence about jobs is true or false” would achieve the same assessment, since the same values are obtained: a score of 2 (low demand)
- “Match a job with the activity (verb) and write a sentence” would attain 1 in the first column (create, HOTS), 4 in the second (not automated), and 1 in the third (two instructions). This yields a total score of 6: an activity with high cognitive demand.
- “Build sentences from pieces, put them together to make a text and draw a profile of an animal”: 0 in the first column (LOTS, there is not creation), 4 in the second column (not automated), and 3 in the third (three instructions). The result is 6 (high demand).

It is important to bear in mind that for some activities the assessment could be different depending on the specific circumstances of the students and the classroom. For instance, according to column 2, the same activity could be automated for some groups of students but not for others.

Some scholars have looked into characteristics of tasks that fit well within this concept. Tavakoli and Foster (2011) study the effects on spoken performance of tasks in which decision making is involved. Decision making is clearly close to the top of Bloom's taxonomy, so the tasks considered in the study would satisfy the criteria from table 4.3 for a high demanding task. Thus, the authors are comparing high demanding activities (those where decision-making is involved) with low demanding activities (those where decision-making is not involved) in a similar way as in my proposal.

#### 4.1.4 Interactions of the dimensions

These dimensions are deeply interrelated. A high level on one dimension may affect one of the others, or indeed both. The clearest example is that if in one task the context is high, the task automatically becomes less demanding. Whatever context support is added diminishes the challenge that a task poses to the students. This was observed by Mariani (1997: 9), and also by Hammond and Gibbons (2005: 9) in their work about *scaffolding*. Cummins (2000: 68) also explained this interaction in his "quadrants" model (see section 4.1.2 above for more details). This is the clearest interaction between the factors, regardless of other connections that might be found in the literature. This is why I included the arrows between "context" and "demand" in figure 4.2 (page 65).

A simple model, based on firm principles, and which can be understood quickly, may help teachers to classify the tasks they want to carry out. I designed the model to be as useful as possible, so I tried to make it very easy to think in a wide range of different activities and locate them within one of the conditions described in the model. Educational theories, in order to be of practical use in the classroom, should be presented in this simple form.

*I admit gladly that the new education is simpler in principle than the old. It is in harmony with principles of growth, while there is very much which is artificial*

*in the old selection and arrangement of subjects and methods, and artificiality always leads to unnecessary complexity (Dewey, 2015: 30).*

After a simple model is provided, the individual can then adapt it to their circumstances in the same way as the parent can take existing knowledge about child care and adapt it to the specific needs of their child. For this very reason, the final responsibility to decide on the specific task design for a given context should be in the hands of the teacher, and not on established in the theoretical model.

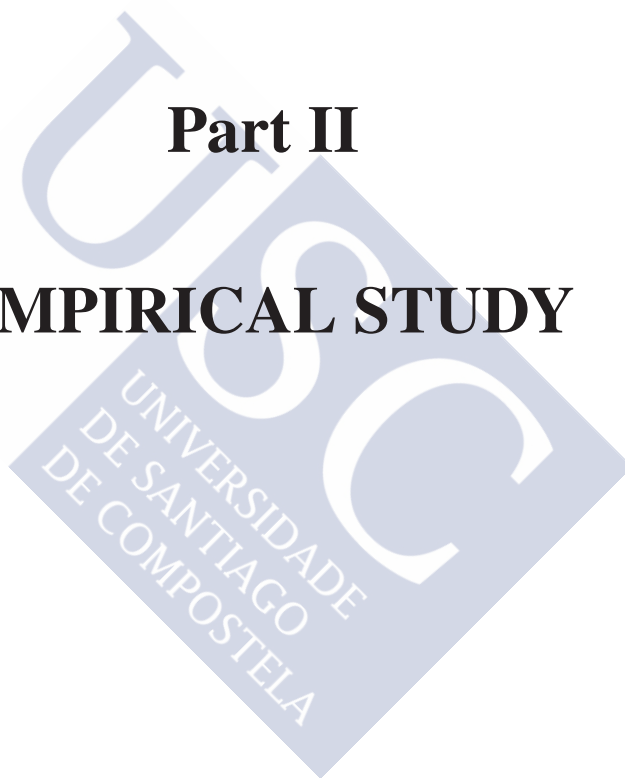
*The wise mother takes account of the needs of the infant but not in a way which dispenses with her own responsibility for regulating the objective conditions under which the needs are satisfied... She draws upon past experiences of experts as well as her own for the light that these shed upon what experiences are in general most conducive to the normal development of infants (Dewey, 2015: 41-42).*





## **Part II**

# **EMPIRICAL STUDY**





## 5 Research Preliminaries and Pilot Study



### 5.1 Questionnaire about central issues in this study

In order to reach a general view as to the ideas that teachers might have on the central hypothesis of this study (see section 4.1 on page 60) and to be more precise in the definition of such issues, a questionnaire was sent to a mailing list which included active teachers who had some sort of contact with CLIL. These teachers answered the questionnaire anonymously, so I cannot offer specific personal information about them, other than that they were teachers currently working within the public system. Some of them taught in primary and others in secondary education. By means of informal messages –not registered in the questionnaire application–, a small number of them informed me that they had participated in the questionnaire, which did allow me to know their identities. Some of these participants



were teachers from the United Kingdom (UK) and United States of America (USA). From the initial mailing list of about 100 recipients, I obtained 20 completed questionnaires, and these constituted the source of the data analysed. Google Forms was used for the questionnaire and the resulting statistical report.

The aim of the questionnaire was to investigate the prior ideas that current teachers had about the new concepts that I intended to introduce, especially the notion of the “role of the student”, this understood as the expected participation of students in the input required to carry out a task.

*Three factors of tasks are to be considered for this research.*

- *The role of the student in the input: The amount of information students need from other peers to complete the task.*
- *Context embedded: The amount of contextual support that is provided by the teacher to help carry out the task (visual, etc.).*
- *Cognitive demand: The difficulty of the task (from just making a list of words to writing an essay).*

(Extracted from the explanations in the questionnaire).

These definitions were provided as a guide to understanding the questions. All the questions could be answered by choosing one of three available options: “they speak more”, “they speak less” or “it has no effect”.<sup>1</sup> Before administering the questionnaire, I had made some assumptions. Firstly, I assumed that the factors I proposed were going to be understood in a similar way by all participants. Secondly, I also assumed that all the participants would answer the questions in similar terms. However, I found the following.

**Question 1:** “How does a higher role of the student in a task affect the spoken production of students in English?” A total of 85% of participants answered that the students would “speak more”, 10 % maintained that they would “speak less”, and 5% that it would have no effect. The results here were more or less as expected. In fact, I assumed that the number of teachers who considered the positive effect of this factor would be higher. A couple of weeks after the teachers answered this question, I had the opportunity to talk to some of them about

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<sup>1</sup>These are the literal expressions used in the questionnaire. I used colloquial terms because it was administered to participants who might not be familiar with academic language.

it, and they claimed that they had not understood exactly what I meant by “role of the student”. This is understandable, since I was introducing a new concept in the classification of tasks.

**Question 2:** “How does a higher context support in a task affect the spoken production of students in English?”. In this case 95% of participants answered that they would “speak more”. The remaining 5% made the opposite response. The results obtained were exactly as predicted.

**Question 3:** “How does a higher cognitive demand in a task affect the spoken production of students in English?”. The answers to this question were more equally distributed. Thirty-five per cent of respondents answered they would “speak more”. 55% claimed they would “speak less”, and the remaining 10% thought that it would not have any effect. This was very surprising. I thought that most teachers would think that a more demanding task would make the production decrease significantly.

**Question 4:** “How does a higher role of the students in a task affect the spoken production of the teacher in English?”. Forty-five per cent of respondents claimed that the teacher would “speak more”, while 50% thought just the opposite and 5% claimed that it would have no effect. It is surprising that so many teachers should think that making students more active in the task would lead to the participation of the teacher increasing. Again, after speaking with some of the participants, the most common explanation was that the concept “role of the student” was not clear to them.

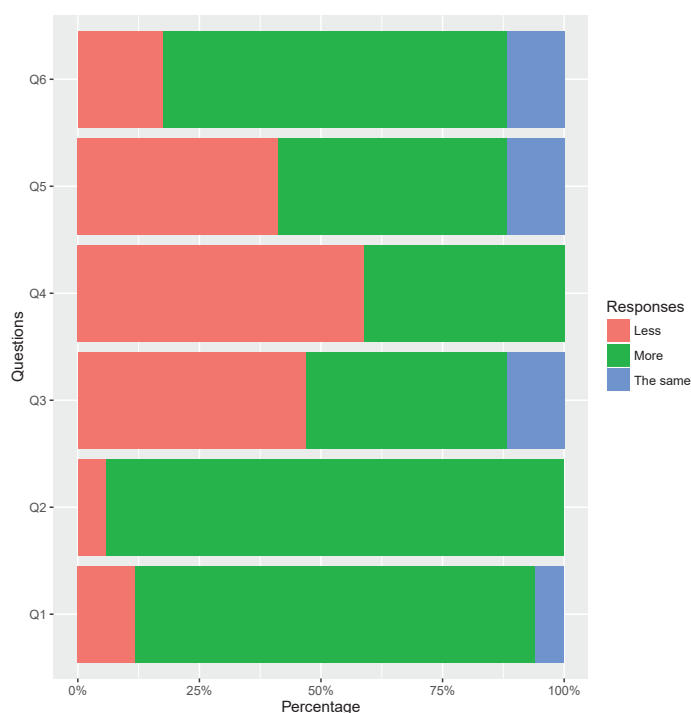
**Question 5:** “How does a higher context support in a task affect the spoken production of the teacher in English?”. Fifty per cent answered the teachers would “speak more”, 35% claimed they would “speak less”, and the rest (15%) said that it would have no effect. It is somewhat strange to see that the results for this question and for question number 2 are so different. Participants thought that the provision of more context would definitely make students produce more language, but it is not clear at all if the same thing or the contrary would apply to the teacher. When I began to analyse these results, I found that it is not easy to interpret how context can affect at the same time the amount of spoken L2 production of teachers and the spoken L2 production of students. At first, I thought that if the students’ production increased, the teachers’ production would decrease as a result. However, I then

realised that this would not necessarily be so, since both could increase at the same time. This means that it is possible to find tasks which can make both teachers and students produce more spoken L2.

**Question 6:** “How does a higher cognitive demand in a task affect the spoken production of the teacher in English?” This was the question concerning the teacher with the lowest degree of dispersion. A total of 70% claimed that the teacher would “speak more”, 15% stated the opposite, and the remaining 15% answered that it would have no effect. To my understanding, this result was strange. I thought a high number of participants would answer that the higher demand of an activity would make the teacher use the L1 more, and this would definitely result in a more limited use of the L2, this because it seems easier to present a complex activity when the teacher uses the L1.

Figure 5.1 shows graphically what respondents think would be the effect of increasing the cognitive demand, the context support or the role of the students in the tasks. The green bars indicate that respondents think the situation proposed would increase the level of production in the L2, whereas red bars indicate that they think production in the L2 would decrease. While for the situations described in questions one and two the participants in the questionnaire think that the production in the L2 would increase, as for questions three, four and five, the answers were mostly that performance in the L2 would decrease. In the case of question three it is logical that participants believed that increasing the cognitive demand would not improve performance, because the task is more difficult for students. Question four is about the role of the student: participants think that increasing this role would not improve the performance of the teacher, which seems very logical since the teacher, *a priori*, would participate less if the students participated more. Finally, question five is about the context: participants think that increasing the context support in a task might not improve the performance by the teacher. It is quite possible that the answers to questions four and five were a result of participants thinking that the performance of the students and the teacher in the L2 cannot increase at the same time.

Some conclusions can be drawn from the answers to the questionnaire. The participants' views as to the effects of the factors that I planned to study in the tasks vary. This justifies the need to study such effects in depth, with the aim of finding any patterns that might be useful to



**Figure 5.1:** Responses to the questionnaire

teachers when planning tasks in the classroom. Besides, the new factor I propose in my study proves to be original, in the sense that none of the teachers was familiar with it and they did not all initially agree as to what it consisted of. This is surely something that has to be taken into account. I will try to develop this concept in section 4.1 so that its nature and purpose can be clarified.

## 5.2 Pilot Study

Prior to starting the main experiment of this study, a pilot study was designed and carried out in order to address specific issues to be observed in the main experiment, and to see if the results obtained would warrant more detailed observation.

### 5.2.1 Research questions

- Does the role of the students affect the amount of L2 that the students produce?

- Does the context embedded in the tasks affect the amount of L2 that the students produce?
- Does the role of the students affect the type of communicative functions that the students produce?
- Does the context embedded in the tasks affect the type of communicative functions that the students produce?

The hypothesis is that the higher the role of the students in the input, the higher the amount of L2 they produce. As for the context, I would expect that it is directly related to the amount of L2 that the students produce.

## 5.2.2 Method

### Participants

Ten primary students from grade one and two participated in this preliminary study. They were all six and seven years old. They constitute the whole group of a class, no subset being selected for the experiment. These are the natural conditions for this classroom. The conditions for this study were the same as for the main study, as presented in chapter 6. More details about the setting in which the observations took place can be found in section 6.2.2, page 98.

**Table 5.1:** Participants in the pilot study

Age	male	female	grade	years of CLIL	subjects	N
6	2	2	one	1	Science, Arts	4
7	3	2	two	2	Science, Arts	5

### Procedures

After recording a number of lessons randomly, eight task-episodes were selected according to the criteria of obtaining examples of the two levels, namely high and low cases of the



**Figure 5.2:** The students, the teacher and the assistant in the classroom

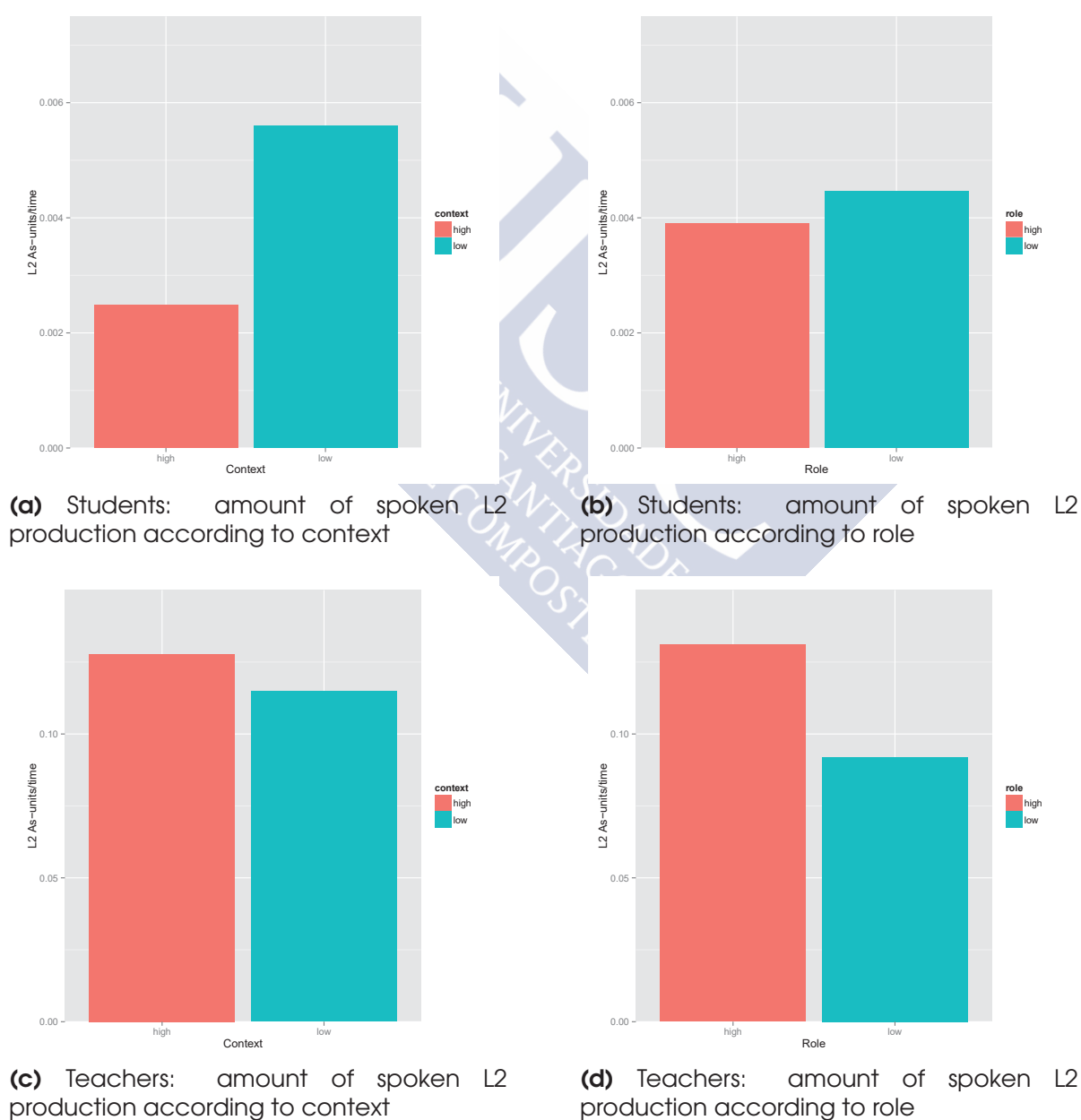
two factors: the role of the student (as participants in the input) and the amount of context embedded in the activities. These variables were discussed in chapter 4 (p. 57). This was an exploratory experiment, intended to identify interesting results to guide the design of the main study.

The recordings were segmented into task-episodes and these were classified depending on the factors “role” and “context” (see section 4.1, on page 60). After the transcription of the recordings, relevant annotations were added in the form of Extensible Markup Language (XML) tags (more details about the system are described in appendix B). Apart from the role of the student in the input and the embedded context mentioned above, additional variables were included for analysis. These were related to the communicative functions of each AS-Unit. The functions considered were: initiating, responding, control, expressive and interpersonal (see chapter 3, on page 39).

The spoken performance in the L2 was measured in terms of the AS-Units per second (see section 3.2, page 48).

The instruments used in this pilot study were the same as those in the main study. Details can be found in section 6.2.3 (page 106).

### 5.2.3 Results and discussion



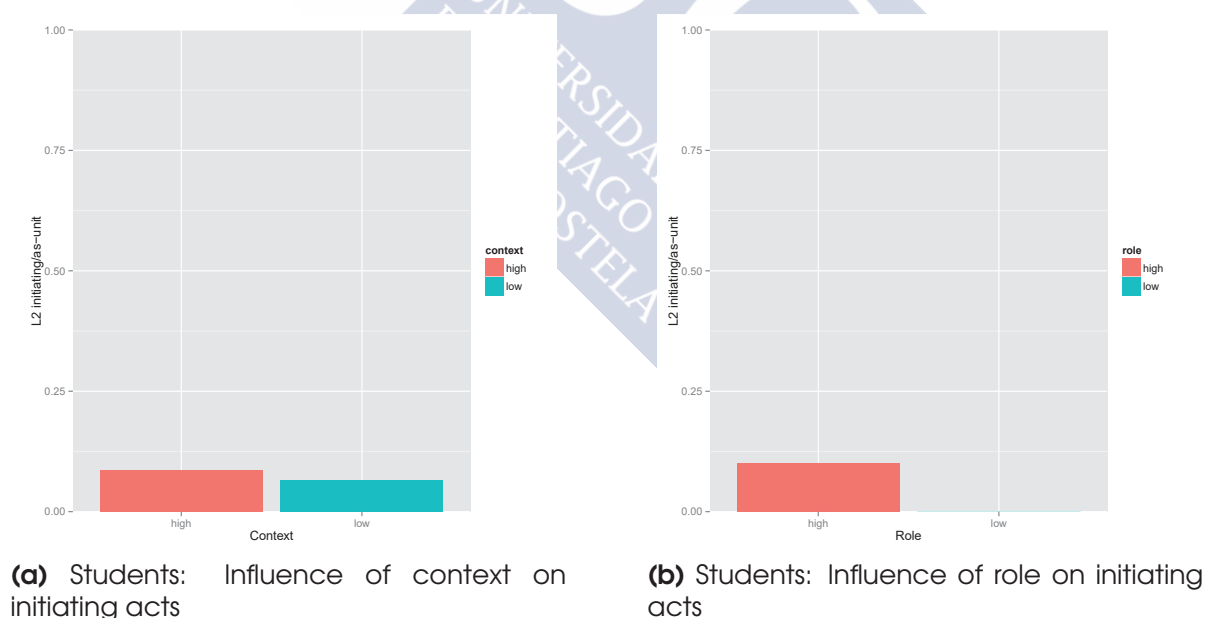
**Figure 5.3:** Students' and teachers' production of L2 (Pilot Study)



Figure 5.3b shows that there is no substantial difference in the amount of L2 produced by the students according to the role of students in the task (see section 4.1, page 60). The bars in the graph represent the average production of AS-Units in the L2 per second. The bar on the left relates to the episodes with a high level of the factor “role of the students”, while the bar on the right shows the average for the episodes with a low level of the same factor. The episodes with a higher average of AS-Units per second corresponded to those with a lower level of the factor “role”.

As regards the context embedded in the tasks (see section 4.1, page 60), the difference is much more significant. In those episodes where the context factor was lower, the result was a higher amount of L2 produced by the students per second. That is, the lower the context support in a task was, the higher the spoken production in the L2. Figure 5.3a shows this.

As for the linguistic functions, figures 5.4a and 5.4b show that both context and role are related to the students’ production of more initiating AS-Units (see section 3.2 on page 48). This effect is stronger for the factor *role of the student*.



**Figure 5.4:** Initiating acts for students: Results (Pilot Study)

These results were very surprising to me since I was expecting to find that both the content and the role of the student would condition the amount of L2 the students produce; however, the truth is that they undermined it (see figures 5.3a and 5.3b). The more context that was

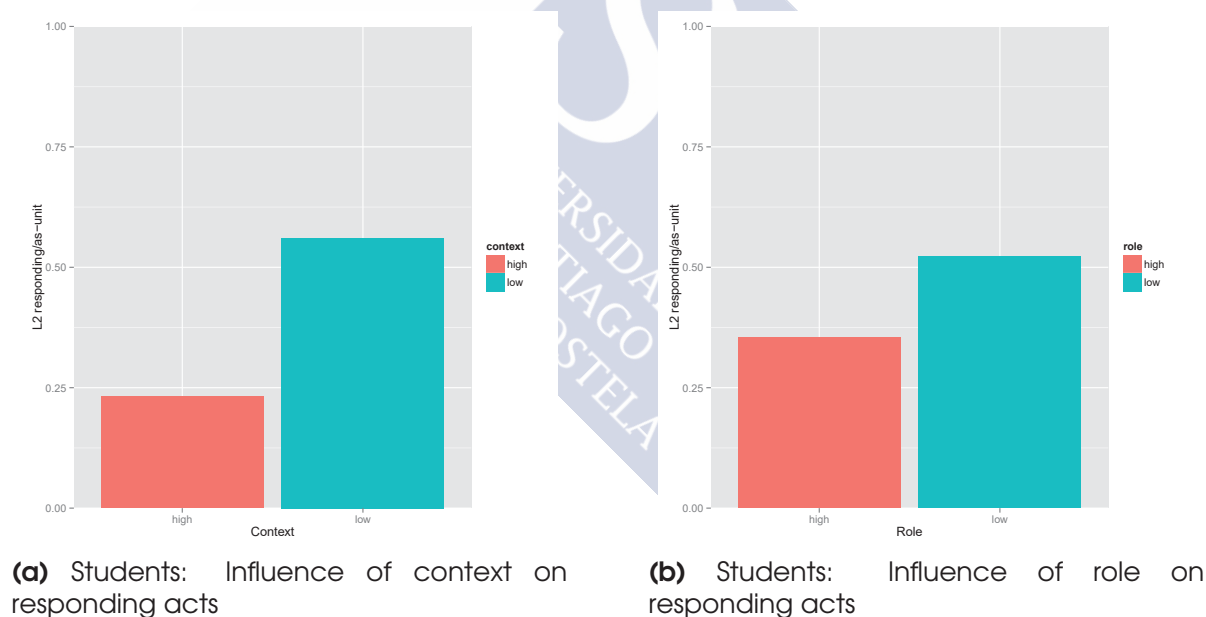
embedded in the task, the lower production of spoken L2. The same results were obtained for the variable *role of the student*. The higher the participation of the students in the input of the task, the lower the number of AS-Units produced. This is partially explained due to the fact that the production of the students in the L2 is really very low (see chapter 3), and indeed might be so low that differences cannot really be significant. This finding justifies the need for a larger study. Excerpt 5.1 is an example of this low level of production. In this task, the students have a set of cards with pictures of elements in the landscape. They are giving instructions in order to put the card in a specific location on a large map. Initially, the assistant explained the task, and now the teacher is clarifying the instructions and checking for comprehension. However, the students do not produce an amount of feedback that would make the conversation seem natural. This is especially clear in line 111: the teacher is mixing the instructions for the task with discipline control using complete sentences; however, student “A10” uses only a one word statement in the L1, “tarjeta”. The production in the L2 is dominated by the teacher and the language assistant. The participation of the students is very limited, and most often, they do so in the L1.

**Excerpt 5.1:** From appendix C

- 103 T: are you listening? . yes? ok . so A04 . you  
start . do you want to start?
- 104 T: ok . no no. no habeis entendido nada
- 105 A13: lo hay que poner ahi
- 106 T: yes and you put the picture and tell A04
- 107 T: A04! put! . ok . do you understand?
- 108 T: @primero A01 for example
- 109 T: e atened. A06 no se entera porque esta de  
espaldas
- 110 T: A04 no puede ver el dibujo A04! put! - what do  
you have A04 . Do you have something?
- 111 A10: tarjeta
- 112 T: take something . for example . for example .  
the city
- 113 A01: pero vale copiarla?
- 114 T: no no
- 115 T: whats there
- 116 A04: mountains
- 117 T: no

In the case of the teachers, however, the results were as expected. They produced more spoken English in those episodes with a higher context or role (see figures 5.3c and 5.3d).

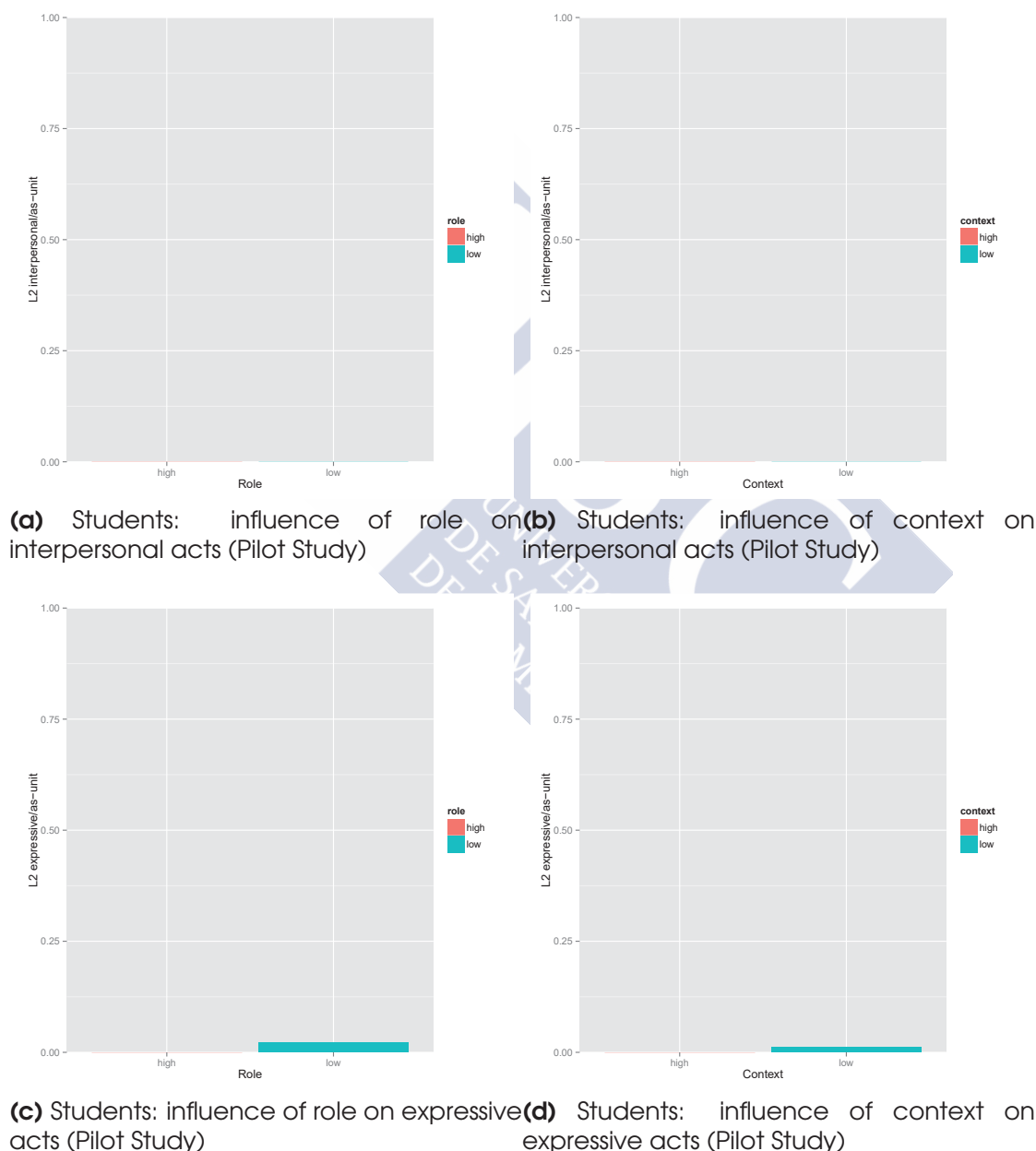
The results obtained regarding the influence of the variables in the communicative functions of the AS-Units produced by the students were as expected. The initiating AS-Units were in fact non-existent in the episodes labelled with low *context* or *role of the student* factors (see figures 5.4a and 5.4b). This can be seen as very significant because the educational objectives of language teaching usually include the idea that the students can initiate linguistic exchanges in an active role. For the development of the student's communicative competence, it is important that they acquire the ability to start communication exchanges. This means that apart from being able to respond to the questions or commands of other speakers, they should be able to make their own questions and initiate conversations. Although in lower grades, in this case one and two, it is understandable that a silent period helps language learning, and the teacher should guide the students to overcome this silent period and to start using the target language more actively in a step by step way.



**Figure 5.5:** Responding acts for students: Results (Pilot Study)

The opposite effect was true with the responding AS-Units (figures 5.5a and 5.5b). That is, when the tasks presented higher “role” or “context” factors, the number of responding speech acts decreased. At a first glance, this seems to be logical because when the students perform a higher number of initiating acts, they may produce fewer responding acts. However, provided that spoken production increases, it could be the case that both initiating and responding acts

increased. In this pilot study, the differences for the amount of language produced in the L2 were not significant, so it makes sense that the increase of one type of AS-Units leads to a decrease in the other. In future experiments I expect to find similar results to this for different age groups, that is, an increase in production for all the functions, making it possible to obtain a higher number of both initiating and responding acts.



**Figure 5.6:** Expressive and interpersonal speech acts for Students

The production of dialogue control, expressive or interpersonal AS-Units (see section 3.1.3 on page 45), was insignificant (see tables 5.6d, 5.6b, 5.6c and 5.6a); this indicates that

the students are not yet prepared to communicate using a rich kind of L2, rather they are mostly able to respond to the moves of the teacher. If the teacher or the assistant want the students to create complex sentences, they have to provide a lot of help. The following extract (excerpt 5.2) is an example of the assistant, Taylor, and the teacher working together to help a student build the sentence “go to the river”.

**Excerpt 5.2:** From appendix C

300      A10:      go  
301      Taylor: go  
302      A10:      go . to  
303      T:          the  
304      A10:      the ... ri . ver

## 5.2.4 Conclusion

Summarising what was described in the previous section, we can see that those task-episodes with lower values of *role* and *context* were the ones with a higher amount of spoken L2 production by the students, measured in As-units per second. However, with regards to the qualitative analysis, high levels of *context* and *role* resulted in a higher number of initiating acts produced (chapter 3, on page 39). This means that increasing the contextual support or the active participation of the students in the input and output makes the quantitative production in the L2 decrease, but at the same time makes the qualitative production in the L2 increase. In the case of the performance in the L2 by teachers increasing the *context* or the *role* results in a higher level of production.

That is to say, it seems that apart from favouring the production of L2 by the teachers, increasing the *role* or the *context* also favours the richness of the students' communication in the L2. Taking into account that increasing the production in the L2 is a common objective in CLIL programmes (chapter 1, page 11), we can conclude that increasing the factors *context* and *role* is indeed the path that we should follow.

Nevertheless, these conclusions have to be confirmed with a more solid research design, increasing the number of tasks observed and making sure that we observe all the possible types of tasks. In doing so, I expect to find clearer results that indicate that activities with a higher

level of the factors *context* and *role* improve both the qualitative and quantitative performance in the L2.<sup>2</sup>



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<sup>2</sup>The pedagogical implications of the main study can be found in section 6.4.7, page 175.

## 6 Main Study



As mentioned in the Introduction, two were the main reasons for the choice of this topic for my dissertation. Firstly, the difficulty to find clear standards for a taxonomy which could account for the different types of tasks in the area of classroom research. Secondly, the complexity of the transcription systems and tag schemes found in the specialised literature to code classroom discourse. The following empirical study, then, was designed with these issues in mind.

### 6.1 Objectives

In light of this background, my objective here will be to find the type of activities that promote a greater use of the L2 in the classroom. For these purposes, I recorded my own lessons and subsequently classified the tasks therein according to the taxonomy described in chapter 4. I then analysed the recordings according to the model described in chapter 3.



### 6.1.1 Research questions

The current study is framed in terms of the following research questions. A good design of tasks in the classroom is undoubtedly a key factor for success. Tasks direct the actions of the students and the teacher in the classroom, although this is not an irreversible process. On this lines, there must be some features of tasks that best promote the use of spoken language in the classroom. Hence the research questions here can be formulated as follows:

**Question 1** To what extent does the typology of tasks used in the classroom condition the language used by both teacher and students?

**Question 2** What kind of spoken tasks promote oral communication?

**Question 3** To what extent does the presence of a language assistant (native speaker) encourage the use of English by students?

**Question 4** To what extent does the number of years that students are involved in a CLIL programme affect their performance in the target language?

## 6.2 Method

### 6.2.1 Research Design

A factorial design was chosen to deal with the three dimensions defined for the tasks (see section 4.1). There are three independent factors: participation of students in the input, context, and cognitive demand; also, each of these has two possible values. Hence it is a 2x2x2 design, with 8 possible experimental conditions (see figure 6.1).

I will use the same students to measure all the conditions. Different subsets are sometimes defined for the different conditions, but in this case we do not need to use different groups of students for every experimental condition because the real situation of a classroom is going to be studied, and the exposure to one situation does not condition the results of the next condition. The only disturbing variable to take into account would be the effect of *training*,

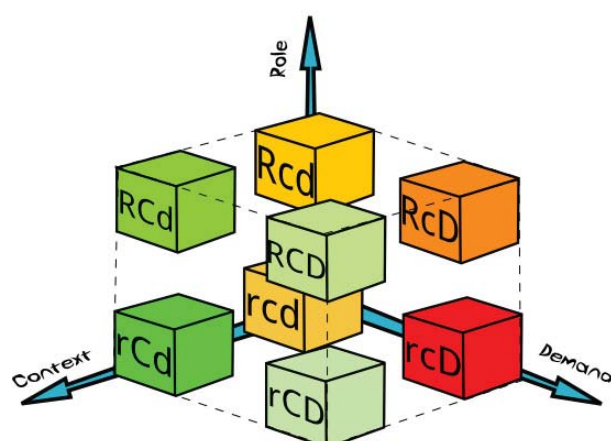


Figure 6.1: Task Dimensions

Table 6.1: Factorial design

	Student's role	Embedded context	Cognitive demand
rCd	low	high	low
rCD	low	high	high
RDc	high	high	low
RCD	high	high	high
rcd	low	low	low
rcD	low	low	high
Rcd	high	low	low
R̄cD	high	low	high

that is, the idea that learners could improve their performance not because of the effect of the specific task that is analysed, but rather because of general improvement as a result of studying the L2. This will be explained later on in this chapter. The fatigue effect or observer's paradox, sometimes present in other types of experiments, is not relevant here because we are not setting up an experimental situation per se, we instead are observing what happens in the classroom, and the participants are effectively not exposed to the realities of any experimental environment since there is not additional observer other than the teacher. The fact that the teacher and the researcher are the same person leads to the possibility that the results might be biased in some way. To avoid this as far as possible, I recorded all the lessons before I started analysing the results so that I would not be influenced in my teaching by the expected results. Most of the recordings were actually performed before the pilot study was completed.

Also, the procedure of measuring the same group again and again offers the possibility of longitudinal considerations, that is, of looking at the influence of time on the variables.

The main advantage of a within-subjects design is that the control of strange variables is easy because we can make some variables, such as family setting, teachers, environmental conditions, social interactions, etc. remain the same for all the measurements, because we are measuring the same students in the same setting again and again. The control of these variables is what usually leads to an experiment requiring very large samples. In the case here, however, most of the disturbing variables are not variables, but in fact constants, and this explains why we do not need to control them. The possibility might arise –by using this approach of measuring the same students over time– that the action of the teacher and the CLIL tasks make them improve (or get worse) over time as a result of the teacher or of the tasks, interfering with the effects of the factors in the design. In order to test the effect of time on the students, I checked the correlation of the quantity of spoken L2 produced against the time factor. In other words, I checked whether the students were actually using the L2 more with the passage of time. The result was that the correlation was not relevant (see figure 6.19, page 145).

## 6.2.2 Participants and setting

### Participants

The sample for this study is a group of nine students from grades one and two of primary education. That is, they are six and seven years old (see table 6.2). They attend a rural school, where heterogeneous groups are very common since the total number of students is very low –fewer than 15 students–.

**Table 6.2:** Participants in the main study

Age	Male	Female	Grade	Years of CLIL	Subjects	N
6	2	2	one	1	Science, Arts	4
7	2	3	two	2	Science, Arts	5

Before a more detailed description of the setting, I will justify the use of a small sample of participants in my study. Mathematically speaking, the power of the statistical tests that I am going to use is strong. I will employ a factorial design, which is statistically more powerful than the usual One-factor-at-a-time (OFAT) experiments.

*The point to be made now is that a factorial design provides contrasts of averages, thus providing statistical power to the effect estimates. The OFAT experimenter must replicate runs to provide equivalent power. The end result for a two-factor study is that to get the same precision for effect estimation, OFAT requires 6 runs versus only 4 for the two-level design (Anderson and Whitcomb, 2015: 3-2)..*

However, I will not be able to make generalisations from the data apart from those settings that share similar conditions. The group cannot be regarded as representative of a larger population. The advantage is that strange variables are under control, making the observation of the effects of these variables easier. Nevertheless, generalisation is not my intention since the case is presented as an illustration of the RCD hypothesis.

It is very common to use samples of convenience in second language acquisition research. It is perhaps better to look for the applicability of the results obtained in a study to other different contexts rather than to come up with a generalisation. The study of the acquisition of languages depends to a large extent on very particular conditions and, very often, teachers need to be familiar with other experiences that are very similar to their own in order to have ideas that can be useful in their own teaching settings. General conclusions about big samples may not be useful at all for this purpose. Brown (2006: 23) explains this issue as follows:

*Given that we very often cannot generalize our results beyond the population of convenience, perhaps we should abandon the notion of generalizability and, instead, describe the groups of students in these populations of convenience thickly (i.e., in considerable detail) so other researchers and the readers of our studies can decide for themselves if the results are transferable to the settings that they are dealing with.*

Although the sample is not the ideal one on the basis of the usual criteria for statistical analysis, the use of samples of a small size and representative of only one specific context is relatively common, especially in the context of discourse analysis because of the difficulty of

qualitative data gathering. For instance, Bruton (2011b) used only three students per group. Whereas he admits that the sample is small he refers to the data as “rich”. He is right in the sense that the data has qualitative depth. Bret Blasco (2011) chose groups of 8 students for the development of her study. Jones (2009: 7-8) justifies the selected group for her paper as: “A more intimate classroom setting with fewer students was chosen for the possibility of finding more two-person interactions”. In this case the group consisted of only five students. Martínez Adrián and Gutiérrez Mangado (2015) analyse the oral production of a CLIL group of 9 students. Lan (2013: 57) carried out a study of classroom discourse in a 4<sup>th</sup> grade classroom in Indiana with a selection of five students “for more focused observation and artifact collection”. Atkins (2001) conducted a study similar to the one in the present thesis, as a demonstration of how to apply the “Sinclair and Coulthard model”, which I also used in my theoretical background. Even though the sample in this work consists of only one student, the author notes the great difficulty in making the transcriptions.

*I believe that the exercise of analysing this model is a very valuable activity for teachers who wish to gain a greater understanding of the classrooms they teach in. However, the enormous amount of time it takes to complete, may deter all but the most tenacious (Atkins, 2001: 11).*

I agree entirely with this idea. As a teacher interested in research about my own teaching, I find the usual analysis of discourse methods designed for general purposes too time-demanding to be used by teachers, who are generally very busy with many other duties.

In this study I am researching real teaching in a completely natural setting. Following Cummins (2000), my intention is to contribute to the field by providing new knowledge which has been gained through the observation of phenomena. Observing lessons in their natural state makes it possible to avoid altering the normal development of teaching activities and to remove ethical problems (for instance, the observer’s paradox).<sup>1</sup> Action research suits the researcher’s context (Ellis, 1997), but it may also suit other people’s contexts. It is true that, as opposed to experimental research, I will not provide strong statistical validity for any claims made. Instead, action research provides practical significance, usefulness and credibility.

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<sup>1</sup>The phenomenon observed is influenced by the presence of the observer.

*In most scientific disciplines, knowledge is generated not by evaluating the effects of particular treatments under strictly controlled conditions but by observing phenomena, forming hypotheses to account for the observed phenomena, testing these hypotheses against additional data, and gradually refining the hypotheses into more comprehensive theories that have broader explanatory and predictive power (Cummins, 2000: 213).*

The problem of this kind of approach to research is that we have to work under the prevailing circumstances. We cannot select the characteristics of students or their number. In the case of this study, the sample is quite small. Some authors have been criticised because of this. Ellis (1997) refers to this issue as follows:

*He points out that the study had a very small sample, that the obligatory occasions for the targeted structure (past simple tense) were few and that there were no calculations of statistical significance. [...] This, in my opinion, entirely misses the point. The study was not designed to test a hypothesis but to explore a pedagogic device by means of action research. It cannot be rejected, therefore, on the grounds that it does not satisfy the criteria of a conventional experimental study (Ellis, 1997: 205).*

Some of the advantages of working in real situations are very clear. In this case, for example, I found that the number of students being small makes the transcription of the lessons much easier, both because of the ease of identifying the speaker and because the technical challenges are less demanding: recordings, for example, can be done with just one microphone, and it is generally not necessary to reduce the noise of the recordings.

All these facts and circumstances make classroom research more accessible for the average teachers who, in my view, are the ones who should be doing classroom research. When the distance between the researcher and the reality of the classroom is too wide, it is possible that the purposes, scope, findings and conclusions are of no use to the teachers. Anderson (2015: LXXVI) claims: “no one has a better view on a specific classroom than the teacher on the spot”.

Dörnyei (2007: 191) strongly supports the idea that more action research is needed, and that teachers should do research as well as researchers at universities.

*There is one big problem with action research: there is too little of it. [...] even though one of the stated goals of action research has been to 'democratize'*



*research, that is, to oppose a 'professional expert model' and avoid the pitfalls of 'the "top-down technology transfer model" of academic intervention, policy formation and policy implementation' (David 2002:12), the movement is rather 'top-down' itself with primarily researchers trying to promote it.*

A good example of this kind of action research in the same area of study (classroom discourse in CLIL) is the project ConCLIL –Language and Content Integration: Towards a Conceptual Framework– (Nikula et al., 2016a). Scholars from different countries collaborated through having research stays at the University of Jyväskylä (Finland). Their methods followed the same principles that I described above, focusing on very well-documented real examples from small classroom corpora rather than on the analysis of the use of more objective, large corpora. Nikula et al. (2016b: 9) define a coherent way of studying CLIL using three perspectives: curriculum and pedagogy, participant perspectives, and classroom practices. The third of these perspectives, classroom practices, represents “the need to look at actual classroom practices to understand how content and language integration is realised in local and situated instances of language classroom interaction”. In the context of his project (ConClil), some scholars used a similar approach to the study of the CLIL classroom to the one here proposed –which is based on the detailed analysis of small classroom corpora– (Morton and Jakonen, 2016; Llinares and Nikula, 2016).

## The context

I will now describe the context of my study in detail so that the results can be related to the circumstances under which the research took place in line with Brown (2006: 23), who advises us to: “describe the groups of students in these populations of convenience thickly”.

The school in which the study took place is located in Leiro, a very small village in the province of Ourense, in the region of Galicia (Spain) (see map on page 104). It is a very small school (a total of 44 students and 7 teachers). The socio-economic level of the majority of the families is low, with a high rate of unemployment and temporary work, common characteristics of rural society in Galicia. The majority of the families have jobs in the tertiary sector (restaurants, jobs, etc.) or activities related to the production of wine, which is





**Figure 6.2:** The students, the teacher and the assistant in the classroom

the main focus of the economy in the area. Although the cultural background of the population is very homogeneous in this area, by chance some immigrants are living in the village, so students are exposed to a certain degree of multiculturality.

I was the teacher of the participants in this study for most of the school time, which is generally the case in the first years of primary education. Before teaching this group of students, I had ten years' experience teaching English in all the grades of primary education. However, I was not so experienced in CLIL teaching, in that it was my third year. My certified level of English was *B2* (Council of Europe, 2001). I had been the main teacher in the classroom for the two years that the older subset (7 years old) had been in primary education. At the time of the study they were in grade 2, and thus I also had been their



Figure 6.3: Geographical situation of Leiro

teacher in grade 1, so they actually did not have any other primary school hometeacher.<sup>2</sup> As already noted, the group was heterogeneous, and it included some students who had just started grade 1. This is also quite common in these small schools where the number of students at each level is very low –if the total number of students is over 15, the whole heterogeneous group is split into two more homogeneous groups–.

In grades 1 and 2, the hometeacher usually spends most of the school-time with the students: In fact, I was responsible for the following subjects: Maths, Spanish, Galician, Environment Awareness, and Arts and Crafts. The CLIL subjects –Arts and Crafts and the Science contents in Environment Awareness– were implemented according to the *bilingual*

<sup>2</sup>Students spend two years in the same heterogeneous group. In the second year, the older students move up to the next level, and new ones from the lower level arrive.

*sections* system (see section 2.2, page 27). In addition to English and Spanish, I also used Galician as a medium of instruction for some of the subjects, so the students were exposed to three languages everyday.

As for the teaching style, I tried to develop classroom tasks flexible enough to allow the more advanced students (and not necessarily the younger ones) to find challenges and those who were not so advanced to be able to cope with the tasks. This can be done by using the same source of information for all the group (a text, a maths problem, etc.) and proposing different activities of increasing demand from which they can freely choose. In addition, I always looked for those tasks that were the most closely related to the students' own experiences as possible. In other words, I followed a task-based approach (Prabhu, 1987; Skehan, 2003). Planning the lessons in different subjects allows for a high degree of personalisation of the teaching, trying to fulfil the different educational needs that each student requires. Mehisto, Marsh, and Frigols (2008: 116) also propose this cross-curricular approach: "these themes and projects make learning more meaningful".

Apart from me, there were some other teachers responsible for the Music, Physical Education (PE), English and Religion subjects. The participants had had the same English teacher since they started at school. This helps to a large extent in the statistical analysis because we do not need to be suspicious about variations in terms of the measurements for the variables across the different conditions being explained by the effects of a different teaching approach –pupils did not go through any change in the teaching method used–; this means that the isolation of the variables is guaranteed.

Regarding the academic level of the participants, it is important to note that in Galicia compulsory "diagnostic tests"<sup>3</sup> are administered at schools and all students have to take these tests in grades 3 and 6; schools are subsequently informed about the performance of their students. The results of students in the participants' school showed an academic achievement that was a little below the Galician average. The subjects of this study had not taken the test yet, since they had not reached grade 3. However, it is logical to assume that their level was

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<sup>3</sup>The Galician government administers two regional informative tests in primary schools: at grades 3 and 6. They assess the skills of the students in Maths, Science, Spanish and Galician.



going to be similar to the one of their predecessors. Regarding English, half of the class –the first graders– had not studied English before this school year; therefore, I did not have any details about their level. In the case of the second graders I had taught them the previous school year: their level of English was the expected one for their age (Xunta de Galicia, 2014).

## 6.2.3 Instruments and procedures

### Recordings

I worked with a sample of oral interactions recorded in the classroom setting between 2013 and 2014 (see section 6.2.2, page 98, for details about the participants and the setting). There were no special conditions in the classroom during the recordings, since they took place during regular lessons. There was not a specific lesson plan for the lessons when the recordings were made, since they followed a long-term plan devised in the first month of the school year. I tried to obtain from the students the most natural behaviour possible. It would be a very artificial situation to plan lessons specifically designed only for a research study because as a result of my teaching style, based on projects, the lessons of the CLIL subject –science in this case– were planned according to projects related to content from other subjects, such as Social Studies or Maths. I was able to do this easily because I was the teacher for most of the school subjects. Recordings were conducted in two different phases:

**Phase 1** First, they were done randomly, without attending to a particular feature of the lessons.

**Phase 2** After manually labelling the tasks in all the recordings (see appendix A), the missing experimental conditions (see section 6.2.1 on page 96 for details about the experimental conditions) from the lessons already observed were planned for new observations in order to have samples for all the conditions. However, as explained above, it is important to point out that the recordings were again conducted according to real lesson planning, simply selecting the moments for recording from those lessons which were more likely to contain task-episodes suitable for the study –silent

reading or individual written work tasks were not recorded—. The teacher continued planning the lessons based on the syllabus and the progress of the students, regardless of the observations needed for the study.

The recording process was completed when there was more than one sample for all the cells in the experimental design, that is, task-episodes that presented all the possible values of the factors “role”, “context” and “demand” (see section 4.1 on page 60). At first, the intention was to have two task-episodes for each cell, randomly selected and transcribed, but two problems were found during the process. First, the difficulty to plan Rcd (high role, low context and demand) and RcD task-episodes (high role and demand, low context); that is, tasks with a high role component but low context. The second problem was that some tasks became different from the plan as designed. This was discovered when analysing the data, so gathering more data with the same participants under the same conditions was not possible. Sometimes this happens because the teacher tends to follow the same steps in the tasks independently of their design. Teachers apply their own teaching style and sometimes introduce modifications that completely change the nature of the task. This was also found by Salaberri (1999: 147).

The approach chosen for this research resulted in a dataset with some missing data, that is, a factorial design which is not balanced (some conditions have fewer measurements than others). However, it provides a very real setting, something which is usually missing in highly experimental conditions. That is what I really wanted to observe. In order to cope with the calculations of an incomplete factorial design, the data for the missing conditions was not taken from the recordings; it was estimated by inductive methods instead, this to make the data set orthogonal and the sum of squares consistent. It is a common procedure in this type of designs to fill-in missing data with regressions of the other conditions since it is common that some measurements are not possible to undertake—for instance, in the case of a study of plants some of them may die—. In this case, I duplicated some of the measurements, which were taken in the same conditions. After introducing this adjustment, I tested the adjusted data to see if the results of the analysis of variance remained similar, and they did. This procedure is a fair solution to the problem of incomplete designs. Shaw and Mitchell-Olds (1993: 1641) claim

that this method is superior to other methods to deal with unbalanced data such as removing the *extra* data from the other cells or restricting the analysis of subsets of data.

Another problem found when doing the transcriptions has to do with those turns that cannot be assigned to a particular speaker because of noise or other factors in the recording. I decided to add an extra participant, called “X”, and treat the data as if there was another student. Since those turns are completely random, and the averages do not change at all, it is a perfectly sound way of approaching this problem. It would be a greater disturbance of results to remove those turns from the data analysis because they actually existed.

## Transcriptions

The selected task-episodes were transcribed and stored in the task-episodes database file with all the relevant information for each of the task-episodes. I explored the possibility of doing automatic transcriptions but I found that this area of knowledge is still under development, even though advances are promising. Jurafsky and Martin (2014: 316) claim: “the general problem of automatic transcription of speech by any speaker in any environment is still far from solved”. The context of this work would be especially challenging since the speech of children using a L2 that they are learning is not easy to predict at all, full of errors, shift-coding, etc. During the transcription, the AS-Units (Foster, Tonkyn, and Wigglesworth, 2000) had to be delimited so that the automatic parser could count them. They were manually labelled according to the criteria discussed in section 3.2 on page 48 (see also appendix B).

After the transcription process, the different *task-episodes* were identified and delimited. These *task-episodes* were labelled and tagged with the following information: type of task-episode, date when the lesson was recorded, pupil’s level; type of task including here the role of the students in the input, the embedded context, cognitive demand and presence or absence of the language assistant. They were all collected in a database file.

The database file format is structured in layers that can be added on top of each other indefinitely (see section 3.1). The first layer contains only the transcription of the turns and the words. On top of that layer, extra ones can be added depending on the needs of the researchers.

For this study, the layer of AS-Units is necessary so each of them is marked along with the language used. For example:

```
<A13><l1>de que?</l1></A13>
<T><l2>game . your favourite game</l2></T>
```

This excerpt consists of two turns: the first one uttered in the L1 by “A13” and the second in the L2 by “T”. In this case only the first layer is visible, but more and more layers can be added; we can specify, for example, the number of errors in the AS-Unit, or the number of clauses.<sup>4</sup> Another layer can consist of discourse features of each intervention. It is very easy for software programmers to use or ignore any of these layers.

```
<XXX move='follow-up'><l1 function='responding'>juego favorito
</l1></XXX>
<T move='response'><l1 function='responding'>claro</l1><l2
function='responding' clauses='1' errors='0'>my
favourite game is chess</l2><l2 function='
initiating' clauses='1' errors='0'> what is your
favourite game?</l2></T>
```

This is a good example of how more layers can be easily added with the system of annotation proposed here. The attributes “function”, “clauses” and “errors” were added to the tags “l1” and “l2”, which represent speech acts. The attribute “move” was added to the tags with the name of the subjects, indicating whether they are “initiation”, “response” or “follow-up” according to the IRF model. These are annotations to indicate the communicative function, the number of clauses in the utterance and the number of errors. The values for these tags were manually inserted.

## Anonymity

In order to grant anonymity of the students, they were identified in the transcriptions with a code.<sup>5</sup> A database was created with information about their level, the period of time the student had been involved in CLIL, and the characteristics of the CLIL program in each particular case (Science only or Science and Art, 1 year or 2 years, ...).

<sup>4</sup>Although I annotated the number of errors in the speech acts in the transcripts, I decided not to include any analysis about them because the data did not offer relevant results (see section 3.1.2 on page 43).

<sup>5</sup>The students are identified in the transcriptions with the codes: A01, A02, A03, etc.



## 6.2.4 Data

I chose a within-subjects factorial design for the data analysis. It is the most logical design if we take into account that the object of study, that is, the dimensions that define a task, consist of an interaction of factors. The use of the factorial design gives mathematical power to the study because it makes a sample of 9 students behave mathematically very similarly to a 72-subjects design, since each of the experimental condition is treated as a group.

### Variables

The independent variables (factors) to be contrasted are those in the task-episodes labels: *role of the student, context support, cognitive demand* (see section 4.1, on page 60). These variables are manipulated according to the planning of the lessons. However, no special classroom planning has been used for the study, the lessons being exactly the same as if the study had not been conducted. Since the material considered was extracted from regular lessons, the only planning required concerned the moment or time of the recording.

Four dependent variables were used. The first one is the quantity of L2 (similar to the traditional notion of fluency), and it represents the quantification of L2 use in the classroom. Its value consists of the number of AS-Units/time a student speaks in the L2. Another variable computed is the quantity of the L1 together with the number of AS-Units/time in the L1. Apart from these two, the quality of L2 (similar to the traditional concept of complexity from CAF) measures the number of clauses per AS-Unit. As explained above, these will be different in the case of the students and the teachers. The language produced by students is very scant and simple, so a value from 0 to 5 was assigned according to the criteria explained in table 3.1 (p. 53).

As mentioned above, in chapter 1 (page 11), both Spanish and Galician are considered here as L1. Keeping the two variables allows me to compare the use of L2 as opposed to the use of L1. I found the study of the two native languages separately to be of no interest because the participants use both languages indistinctly. What is interesting here is to know whether they are using the L2 or not.

## Analysis of other variables

The presence of the language assistant in the classroom is another variable that is going to be studied. To my knowledge, it has not been explored before as a relevant variable in CLIL programmes. Buckingham (2017), for example, analysed the role of the assistants in the class; however, the effect of the presence of the assistant on the learning process has not been considered in previous research studies. In my view, it is possible that the assistant provides an extra motivation for the students to use the L2.

Language assistants, called “auxiliares de conversación” in Spanish, have been working in Galician Schools for the last few years. They are usually final year University students or students who have just graduated. They are not necessarily teachers. Their role in the schools is to provide native-like support for the teaching of conversation skills and be a source of direct knowledge of features connected with their own culture. The work they do in the classroom varies greatly, depending on the teacher who is responsible for the planning and for the coordination with the assistants. In my case I asked them to participate naturally in the tasks, providing comments, and making sure English was used as often as possible. As they do not always have a pedagogical training, the results vary quite a lot. Buckingham (2017: 44) found that the verb *assist* is the most widely used by the assistants when they are asked about their role.

The number of years the students have been involved in the CLIL programme is also a factor to be considered. The school I was working when I conducted the study was not involved in the “plurilingual” program. This means that the law in force regulating this type of teaching does not make it mandatory for the students to be enrolled in CLIL or for the teachers to teach CLIL. What happens is that sometimes the students do not stay on the programme. For instance, the students I was teaching stopped having CLIL lessons because I left the school. The other teachers did not have enough linguistic competence to continue with the programme, and the local authorities did not provide the means to continue. In my view, this should be changed. It is really difficult to implement a high quality CLIL programme without any guarantee that it is going to be continued in the following years (González Gándara, 2015: 21).

In order to describe the kind of language produced, I counted the number of times they use specific kinds of communicative acts in their speech. I am especially interested in initiating acts (see section 3.1, on page 39) because they show that students are getting involved in the interaction, and not just waiting to respond to the directions of the teacher. The expressive and interpersonal acts are also very important since they are a good representation of the extent to which they are using the language more naturally and not only as drills or formulae. A frequent use of interpersonal and expressive acts is a clear indicator of a high competence in the L2.

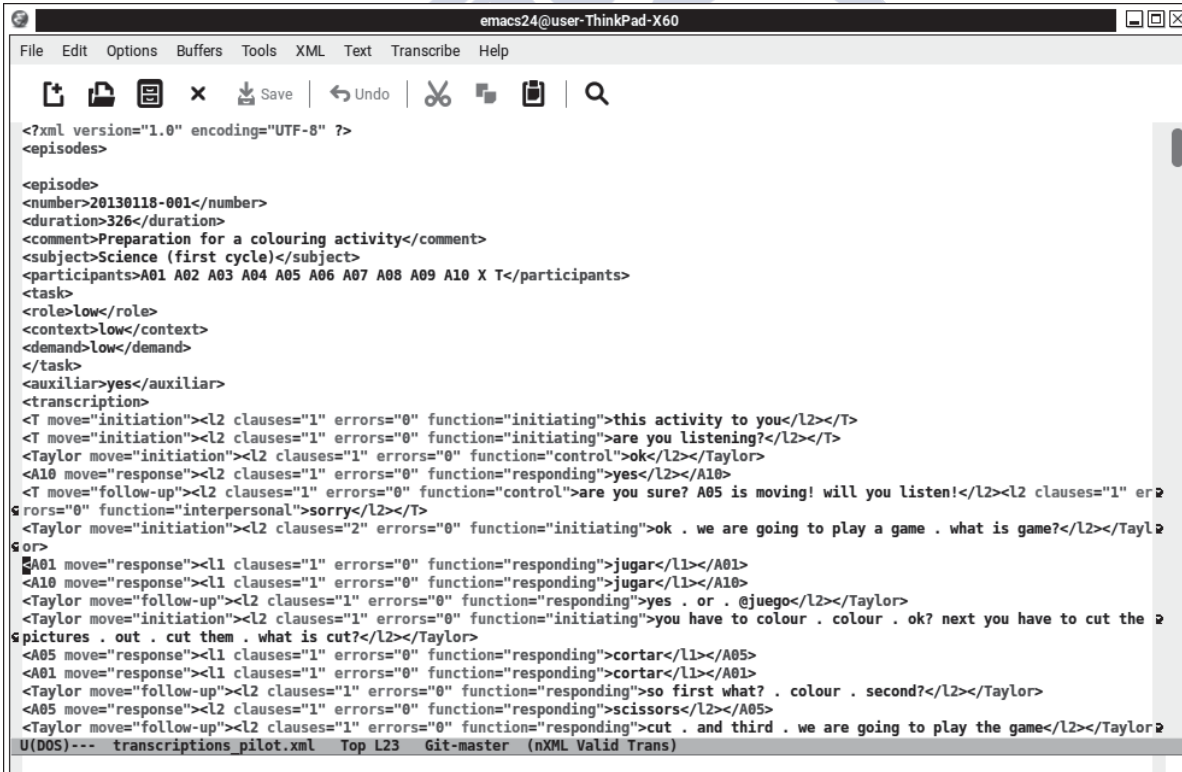
Code-switching is a very common phenomenon in the CLIL classroom. The number of language shifts in the discourse of students and teachers helps to make a better description of the kind of language that is being produced in the classroom. They provide a two-fold effect. On the one hand, the code-switching that occurs when using the L1 in the middle of L2 utterances (“intersentential”, see section 3.3 on page 54) lowers the quality of the L2 produced, whereas when students are using the L1 to “complete” what they cannot express in the L2, this is because they are trying to create more complex language than the formulaic one they usually use in the classroom. In any case, it is useful to investigate whether the factors considered have an effect on this variable.

## **Transcription and annotation software**

The software used for the transcription and manual annotation was written by myself in the coding language “Emacs Lisp”. It runs in the text editor *Emacs* (Lewis, LaLiberte, and Stallman, 1990). Barras et al. (1998: 2) describe the program as: “completely free, widespread, very flexible, and supports internationalization”. It is widely used by institutions, for example, the University of Pennsylvania and the Massachusetts Institute of Technology (Cieri and Strassel, 2003; Marcus, Marcinkiewicz, and Santorini, 1993).

The use of commercial software for this purpose is most common but several reasons led me to use this alternative software. Firstly, this is free software, which means that apart from having no cost, the user can make any modifications as needed for the specific purposes of the research. It makes sense to use free software for the study of CLIL; for Díaz Pérez, Fields,

and Marsh (2018: 180) “CLIL is a type of open-source framework”. What I did was to write a piece of code in *Emacs Lisp*, the native language of *Emacs* which configures the program to easily add the tags for annotating pragmatic features of discourse. This same procedure was used in the design of the *Penn Treebank* corpus (Marcus, Marcinkiewicz, and Santorini, 1993). Furthermore, tags about the characteristics of the tasks can be introduced in combination with the linguistic annotations. This is a very important feature in the area of discourse analysis in the classroom because the investigation is going to be about pedagogical activities, so the combination of linguistic and pedagogical considerations in the tagging system is of particular interest. It is also possible to trigger the audio automatically by hitting a single key. Since the source code is available, it would be also possible to make it work with a pedal so that one’s hands are completely free for the transcription. With this particular software I could do the automatic parsing directly from the user interface with a combination of keys. After my configuration, the program recognises the tags automatically, displaying them in different colours, which make the transcription much easier.



```

emacs24@user-ThinkPad-X60
File Edit Options Buffers Tools XML Text Transcribe Help
[Icons: Save, Undo, Redo, Copy, Paste, Find]

<?xml version="1.0" encoding="UTF-8" ?>
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<episode>
<number>20130118-001</number>
<duration>326</duration>
<comment>Preparation for a colouring activity</comment>
<subject>Science (first cycle)</subject>
<participants>A01 A02 A03 A04 A05 A06 A07 A08 A09 A10 X T</participants>
<task>
<role>low</role>
<context>low</context>
<demand>low</demand>
</task>
<auxiliar>yes</auxiliar>
<transcription>
<T move="initiation"><l2 clauses="1" errors="0" function="initiating">this activity to you</l2></T>
<T move="initiation"><l2 clauses="1" errors="0" function="initiating">are you listening?</l2></T>
<Taylor move="initiation"><l2 clauses="1" errors="0" function="control">ok</l2></Taylor>
<A10 move="response"><l2 clauses="1" errors="0" function="responding">yes</l2></A10>
<T move="follow-up"><l2 clauses="1" errors="0" function="control">are you sure? A05 is moving! will you listen!</l2><l2 clauses="1" errors="0" function="interpersonal">sorry</l2></T>
<Taylor move="initiation"><l2 clauses="2" errors="0" function="initiating">ok . we are going to play a game . what is game?</l2></Taylor>
<A01 move="response"><l1 clauses="1" errors="0" function="responding">jugar</l1></A01>
<A10 move="response"><l1 clauses="1" errors="0" function="responding">jugar</l1></A10>
<Taylor move="follow-up"><l2 clauses="1" errors="0" function="responding">yes . or . @juego</l2></Taylor>
<Taylor move="initiation"><l2 clauses="1" errors="0" function="initiating">you have to colour . colour . ok? next you have to cut the pictures . out . cut them . what is cut?</l2></Taylor>
<A05 move="response"><l1 clauses="1" errors="0" function="responding">cortar</l1></A05>
<A01 move="response"><l1 clauses="1" errors="0" function="responding">cortar</l1></A01>
<Taylor move="follow-up"><l2 clauses="1" errors="0" function="responding">so first what? . colour . second?</l2></Taylor>
<A05 move="response"><l2 clauses="1" errors="0" function="responding">scissors</l2></A05>
<Taylor move="follow-up"><l2 clauses="1" errors="0" function="responding">cut . and third . we are going to play the game</l2></Taylor>
U(DOS)--- transcriptions_pilot.xml Top L23 Git-master (nXML Valid Trans)

```

Figure 6.4: The annotation software running on *Emacs*

The transcription protocol adopted was adapted from elements observed in previous studies according to those features which were of most relevance for the present work (Fernandez Dobao, 2004; *The Santiago University Learner of English Corpus (SULEC)* 2008). The whole protocol (see appendix B) is defined as an extension of the standard XML, hence the “<>” tags. It is very easy to find examples of the use of XML in widely used corpora, such as the *BNC* or the *Longman Spoken and Written Corpus (LSWC)* (Rühlemann and Aijmer, 2015). There is no single standard adopted in different corpora. Examples of the different schemes that have been used most widely are: Dialog Act Mark-Up in Several Layers (DASML) (Allen and Core, 1997; Core and Allen, 1997; Jurafsky, Shriberg, and Biasca, 1997), Speech-Act Annotated Corpus (SPAAC) (Leech and Weisser, 2003), *PRAGMATEXT* (González-Ledesma, 2007) or *EXMARaLDA* (Schmidt and Wörner, 2009). Bunt et al. (2010) try to go further and define the basics for a International Organization of Standardization (ISO) compliant markup system. However, none of the schemes has been adopted as a universal standard.

## Automatic discourse analysis

As mentioned above, I tried automated discourse parsers but I found that the software available to process natural language, like the Stanford Parser (*The Stanford Parser* 2015; Lu, 2010) or the Collins Parser (Collins, 1999b; Collins, 1999a) are not able to count AS-Units, and I really needed this information. An additional problem for automatic annotations arises with speech acts. They are particularly difficult to identify by automatic algorithms, especially regarding illocutionary force (Austin, 1962), that is, the intention of the speaker. Other researchers found the same problem and it is common to annotate speech acts manually (Marcus, Marcinkiewicz, and Santorini, 1993; Irie et al., 2006; De Felice et al., 2013), even when an automated algorithm is used (Georgila, Lemon, and Henderson, 2005), with results verified manually. Therefore, I added the tags for the AS-Units by hand. As I explained in section 6.2.4, I wrote my own piece of software to facilitate the process of tagging and also to count the AS-Units automatically and to make the calculations. One of the advantages of writing specific software for this study is that it can do exactly what the researcher requires.

In my case I needed to count the AS-Units and calculate the measures of this study automatically: AS-Units/time, clauses/AS-Unit, errors/AS-Unit, number of words in L1 in a L2 environment, number of repetitions, etc. The use of this software from the same interface (Emacs) that I used for the transcriptions saves considerable time. This method also avoids possible problems of compatibility.

## 6.3 Results and discussion

In this section I will present the results of the data obtained from the analysis of the classroom recordings. The focus of my study is not on the mathematical aspect of the data analysis –quantitative data–. My approach was “mixed methods”, looking for a balance between quantitative and qualitative data. The quantitative part is very useful for the exploration of data in order to draw conclusions, which are more difficult to come to when considering only qualitative information. Apart from that, it makes the elaboration of graphic representations much easier. I made use of the software *R* (Team, 2008), which is widely employed in academic research. It is possible to use it from *Emacs* (Lewis, LaLiberte, and Stallman, 1990), which is the software I resorted to for transcribing and annotating, making the work centralised.

Firstly, I present the results of the measurements regarding the amount of oral production in the L2, the quantity variable, measured in AS-Units (see section 3.2), and the quality variable, measured according to table 3.1. Then, the results for the L1 in its quantitative aspect are provided. Lastly, the rest of the variables described in section 6.2.4 are discussed.

### 6.3.1 Statistical analysis of the “task-episodes”

After some months of performing recordings, some of them were selected according to the research design and these were transcribed. The final corpus selected for the analysis of the data comprises approximately 16,500 words from around 3 hours of recordings. Although the corpus is small, some considerations must be taken into account. Firstly, as has been argued



in section 6.2.2 (page 98), the focus of this study is not generalisability, but credibility. The small size of this corpus makes it possible to carry out an in-depth qualitative and quantitative analysis of the materials collected. Secondly, the mean length of the tasks in the classroom is around 10 min. This means that 3 hours make room for registering a number of tasks that fulfils the requisites of the research design.

The importance of this part of the research must not be disregarded. For the teacher, acquiring knowledge about the typical tasks carried out in the classroom object of the study results in a set of highly relevant data for the qualitative analysis that makes it possible to draw conclusions that can be used to make decisions in order to optimise classroom conditions, such as the level of attention or the motivation. It also gives information about the number of activities that the teacher needs to include in the planning stage. In my case, before this experiment, I thought I used more time for tasks than I in fact did. In this type of project –action research– it is important for the researcher to obtain as much information from their teaching as possible, so that the qualitative part of the data analysis represents added value in terms of its credibility and usability.

### 6.3.2 Spoken L2 performance

#### Students

It should be borne in mind that students' spoken L2 production is really scant given their low level of command of English. Some researchers have found this problem before. Krashen (1998: 177) claims that a problem common to all the output hypotheses is that the output is surprisingly rare. He also argues that this is not really a problem because language acquisition is perfectly possible only by means of comprehensible input.

#### Excerpt 6.1: (From appendix E)

998        T:        east and west ok    uhm A10 can you point to the  
                 south? .. point .. good ..    A05 can you point  
                 to the north? yes no::::: ok ok ok it's ok    A08  
                 can you point to the west? .. yes .. mm ..    A07  
                 can you point to the north? .. yes ..    A15 can  
                 you point to the east? .. you can't ..    A11 can



you point to the east? uhm you're not very sure  
 .. yes to the east .. A12 can you point to the  
 south? good can you point to the east? .. yes  
 .. can you point to the west? ... ye:::s good  
 A13 can you point to the north? .. uh::m what's  
 in the .. anyway .. what's this?

999 A12: compass  
 1000 T: compass . good A12 good very good this is a  
 compass . so the compass has got ... arrow ..  
 uhm::: yes they say a technical name but you  
 say .. point?

1001 Kelly: I don't think I'm.. arrow  
 1002 T: arrow .. pointer well  
 1003 Kelly: =I think arrow ((laugh))  
 1004 T: it's got this... arrow .. A14, please, can  
 you be quiet? .. thank you .. what does the  
 arrow point? the east the south the west or the  
 north?

1005 A07: north  
 1006 T: yes a:::lways always means siempre .. the  
 arrow in the compass is always to the north  
 pongas donde lo pongas siempre is to the north  
 always always always que era always?

1007 A09: siempre  
 1008 T: siempre always bien so u::::::hm .. do you  
 anything that is .. in the north? .. for  
 example .. Vigo .. Madrid .. Barcelona .. do you  
 know anything that is in the north?

1009 A08: m:: .. Carballino  
 1010 T: do you know anything that is in the south?  
 ...

1012 A07: Ourense  
 1013 T: in the south .. Ourense  
 1014 A07: =alli  
 1015 T: =not exactly ... no  
 1016 A07: =Carballino  
 1017 X: es alli  
 ((noises))

1019 T: a ver a ver now A07 is speaking A07.  
 entiendes not exactly sabes lo que significa

1020 A07: no  
 1021 T: que no exactamente mas o menos pero no es una  
 respuesta muy exacta A14 something in the south?

1022 A14: Gomariz  
 1023 T: Gomariz is not in the south at all at all  
 quiere decir que ni hablar mmm something in the  
 south?

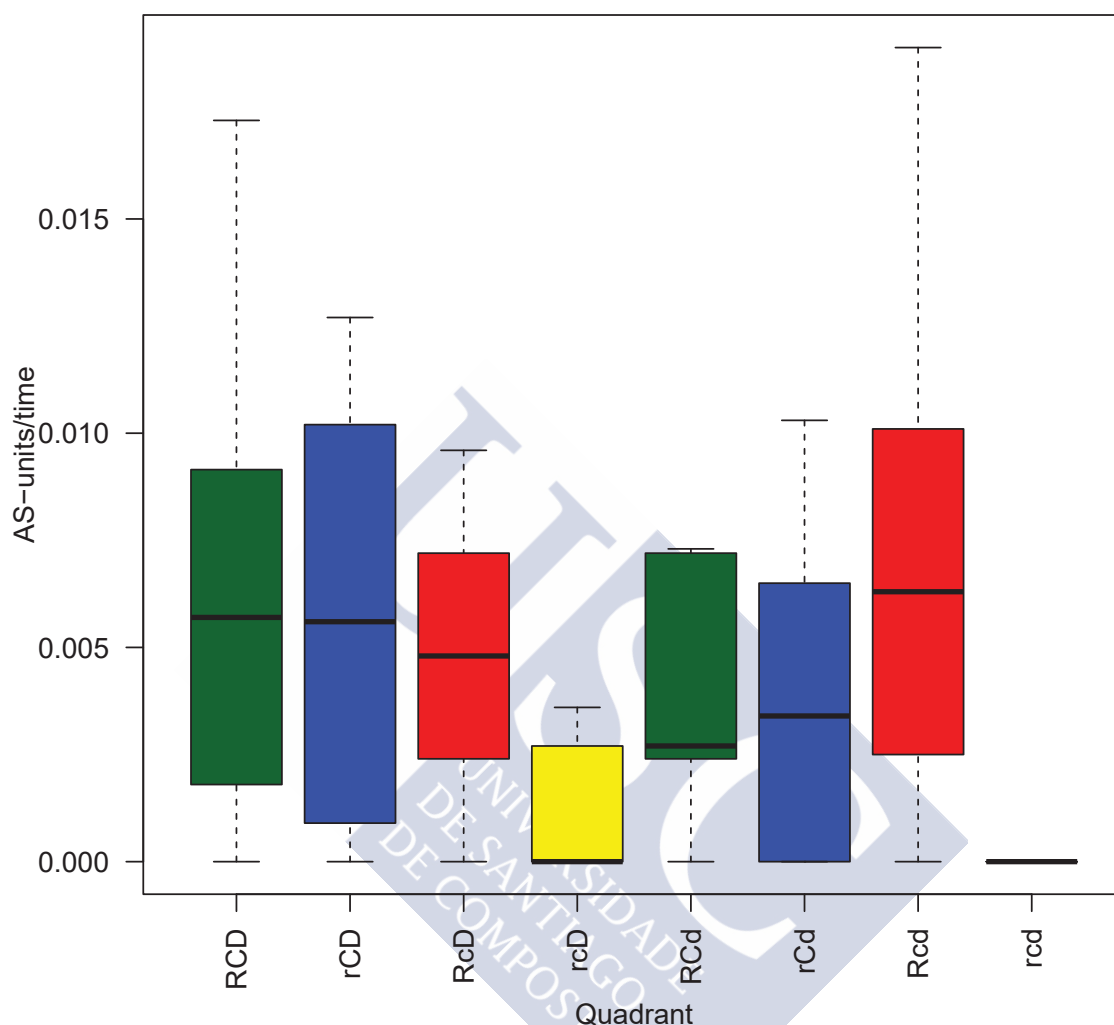
1024 A13: Boboras  
 1025 T: Boboras is not in the south at all is in the  
 north

1026 A09: bueno iba a decir Pena Corneira  
 1027 T: Pena Corneira is not in the south  
 1028 A12: Ribadavia  
 1029 T: yes of course  
 1030 A07: =Ribadavia  
 1031 T: A07 if A12 is speaking .. be quiet

- 1032 T: yes of course the south is there and Ribadavia  
is there too uhmmmm
- 1033 A14: yo pensaba que apuntabas para ahí
- 1034 T: no because I said the south . I said is there  
anything you know in the south and the south is  
that
- 1035 A07: =porque..
- 1036 X: =(xxx)
- 1037 T: uhm I don't need more of that what's in the  
east do you have any ideas?
- 1038 A09: a si Pena Corneira
- 1039 T: no

Excerpt 6.1 illustrates that all the communicative work is performed by the teacher, while the students are simply giving short answers in response, mainly in their L1 and with limited use of the L2. This is precisely the situation the teacher should try to change: students should be able to initiate communication and make an effort to use the L2 in a wider range of situations. In this task, the students have to sing a song that includes the vocabulary they are going to need for the unit related to orientations on a map. The teacher wants the students to be able to locate well-known places in the area by giving the cardinal directions. While the teacher and the assistant are providing sentences like: “the arrow in the compass is always to the north”, or “the south is there and Ribadavia is there”, all the production by the students consists of one-word sentences in the L2: “compass”, “north”; names in the L1: “Ribadavia”, “Ourense” or sentences in the L1: “bueno, iba a decir Pena Corneira”, “yo pensaba que apuntabas para ahí”. It is important to point out that although I selected a long excerpt, the pattern of long sentences by the teacher and assistant combined with one-word productions by the students is dominant.

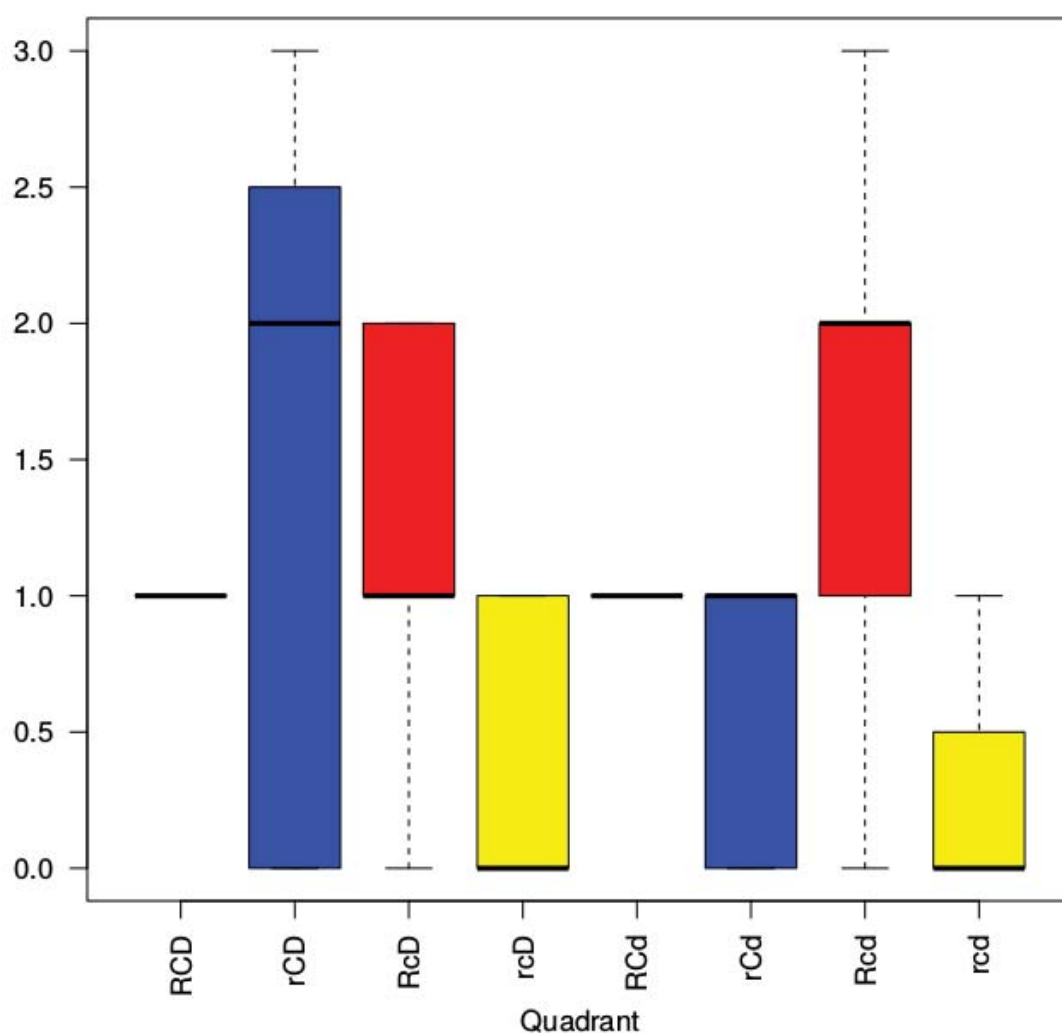
At first, this scarcity of production was surprising for me because I have never been aware of it. Nevertheless, I have never had problems with my students learning the language the way I wanted them to. This means that Krashen's ideas may be correct and it is not necessary that students produce lots of output in order to acquire the language. This seems to make sense if one thinks how first languages are learned by small children. They do not produce language at all in the first stages, yet this is not really a problem. This is also pointed out by Krashen (1998: 175) (see chapter 1).



**Figure 6.5:** Students: amount of spoken L2 production

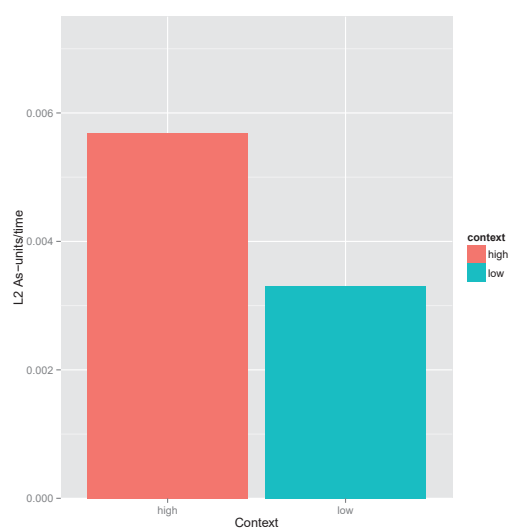
Figures 6.5 and 6.6 show graphically the use of the spoken L2 for the different type of tasks, from the point of view of the amount of language produced –measured in AS-Units per second– and the quality of the production–measured according to table 3.1 (page 53)–. The horizontal black line on top of each condition (RCD, rCD, ...) represents the average of the production for that condition, and the coloured square stands for the dispersion of the data –a large square shows high dispersion and a small square corresponds to low dispersion of the data–. For both measures, the types of tasks at the bottom of the plot correspond to tasks with a low “role” of “context” factor. Therefore, tasks with high “role” and “context” factors seem

to foster both the amount of the L2 produced and the quality of the L2 produced. This means that those tasks in which the student plays an active role and the context provided is also high promote a higher amount of output and increases the quality of it.

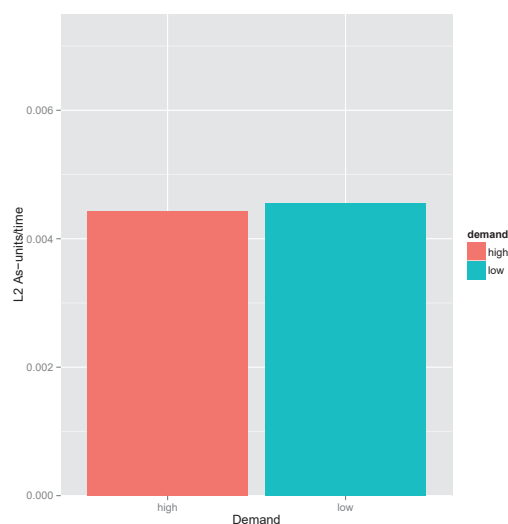


**Figure 6.6:** Students: quality of spoken L2 production

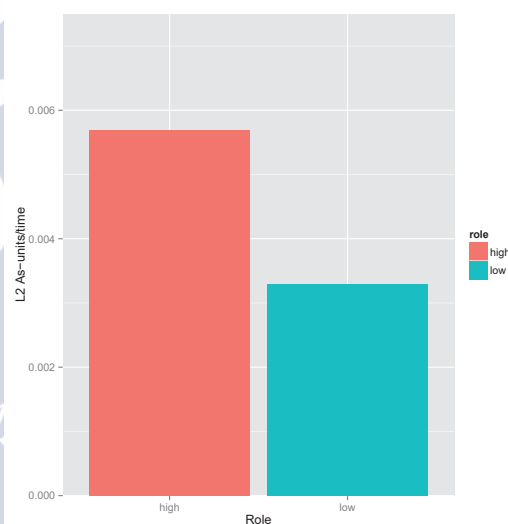
From the information in figure 6.7a, we can say –on the same lines as the plots analysed above– that the effect that the amount of context embedded has on the spoken L2 production in the tasks is very clear. The two bars in the plot represent the average of L2 production for each of the possible values of the factors “context”, “demand” and “role”.



(a) Students: amount of spoken L2 production according to context



(b) Students: amount of spoken L2 production according to task demand



(c) Students: amount of spoken L2 production according to students' role

**Figure 6.7:** Amount of spoken L2 production by students: Results

In what follows, an example is presented from a task with a low context factor (excerpt 6.2). In this lesson, the language assistant asks the participants to design cards for the students in the primary school of her own childhood, in New Hampshire (United States), since these pupils are participating in a pen pal programme. The task refers to a context that is not familiar to the participants; and no other visual aid is used to help them understand what the assistant is talking about, so they find it very difficult to understand what they are being asked to do. The excerpt shows the difficulties of the teacher and the assistant in making themselves understood,

and how the resource of the L1 is used to compensate for these difficulties. In contrast to this example, excerpt 6.3 shows another task, consisting of the going over some historical characters that they are already acquainted with.

**Excerpt 6.2:** (From appendix E)

- 18 T: Kelly wants to tell you something about the  
other children . you know what are the children  
?
- 19 X: no
- 20 T: children . boys and girls .
- 21 T: the children in america . they wrote things.  
for example . whats my favourite game
- 22 A10: estudiante
- 23 T: please can you listen instead of speaking ..  
whats your favourite game . for example . my  
favourite game is chess . chess is ajedrez .  
whats your favourite game?
- 24 A13: de que?
- 25 T: game . your favourite game
- 26 A07: como se llama
- 27 T: que no que no hables tu . caramba sit down A07  
(noises)) no no look . game is--
- 28 A13: juego
- 29 T: your favourite game
- 30 X: juego favorito
- 31 T: claro my favourite game is chess
- 32 T: what is your favourite game
- 33 X: (xxx)
- 34 T: not whats your name . whats your favourite  
game! a ver A07 whats your favourite game estoy  
oyendo a tres personas hablar y no se entiende  
nada
- 35 A07: ajedrez
- 36 T: when im speaking be silent for example A10 .  
whats your favourite game
- 37 A10: whats football in english
- 38 T: football
- 39 A10: football
- 40 T: ok and yours . A16?
- 41 A16: whats construcciones in english
- 42 T: (xxx) constructions game
- 43 Kelly: what?
- 44 T: like that like that . constructions game . ok  
. that was an example .
- 45 T: now Kelly is going to tell you the real  
things you have to answer so listen to her shes  
going to tell you listen listen

The production of students in excerpt 6.3 is still very scant. However, they are responding to the L2 more than in excerpt 6.2, and they give some of the answers in the L2. For example,

“A13” says “sword” when the teacher says: “Asterix doesn’t have a ...”. Although the teacher has to encourage students to make the productions in the L2, when he says: “you can say that in English”, this was not possible in the lesson shown in excerpt 6.2. Sometimes they simply translate the sentence instead of answering it; one of the students answers: “juego favorito” when he was expected to say what his favourite game was. During the task, it took too long for the students to understand a small part of the task, which was writing their favourite game, and thus the perspective of the whole task was lost, which was writing a card.

**Excerpt 6.3:** (From appendix E)

122 T: next we have to do revision .. ok er::: first  
of all historic characters for example which  
character is that with a helmet . a sword . an  
armour and lived in castles in the middle ages

123 A12: asterix

124 T: asterix doesn't live in the middle ages he  
hasn't got an armour armour is armadura he  
hasn't got an armour

125 A07: el cid

126 T: el cid

127 A09: o boabdil

128 T: or boabdil . because boabdil lives in castles  
. he wear a helmet . helmet is casco . he  
wore a helmet . he wore an armour . he lived  
in castles . he was not spanish . well he was!  
spanish

129 A09: y ademas asterix no tiene espada

130 T: ok you can say that in english .. asterix  
doesn't have a

131 A13: sword

132 T: sword

133 XXX: ((laugh))

134 T: sh::podemos hacer esas frases por ejemplo  
asterix has a sword si que tiene asterix has a  
sword

135 A09: a si  
((voices))

137 T: this is a sword

138 A09: pero no la coge

139 T: yes he neves uses it .. so we can do that  
kind of sentences for example julius cesar  
doesn't have a sword

140 A10: julius

141 T: cleopatra doesn't have a sword el cid has a  
sword do you see the difference? has doen't  
have for example A10 which is correct? . A16  
has a sword . or A16 hasn't got a sword? es que  
use una palabra distinta doesn't have a sword .  
he has or he hasn't @perdon she has or she doesn  
't



142      A10:      she  
 143      T:          she doesn't have doesn't have es que no tener  
                  se dice de tres formas distintas y a mi me  
                  salieron las tres sin querer doesn't have hasn't  
                  hasn't got se puede decir de las tres formas  
                  hasn't got hasn't doesn't have cual os parece  
                  mas facil doesn't have hasn't or hasn't got  
 144      XXX:      hasn't got  
 145      T:          hasn't got

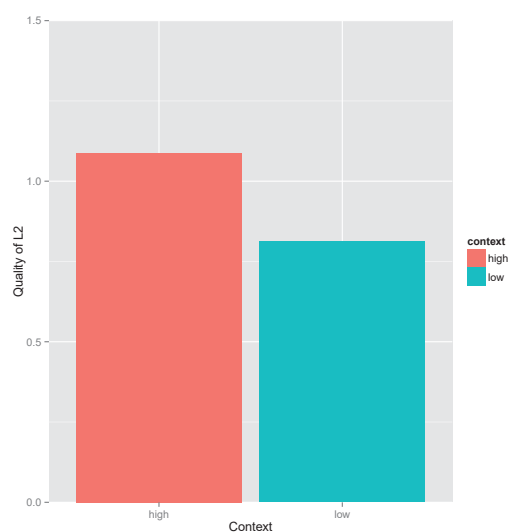
On the contrary, the effect of the task's cognitive demand (figure 6.7b) is irrelevant. The spoken production in the L2 in the tasks with a high cognitive demand is low, although the difference is really small in comparison with the tasks with a low cognitive demand. However, in not being significant, this confirms what Cummins (2000) predicted, that is, that students' production of L2 is lower in tasks with a high cognitive demand.

Regarding the role of the students in the task, those tasks with a high involvement, that is, when the pupils are expected to provide more input for their classmates, result in a higher production of AS-Units in the L2 (figure 6.7c).

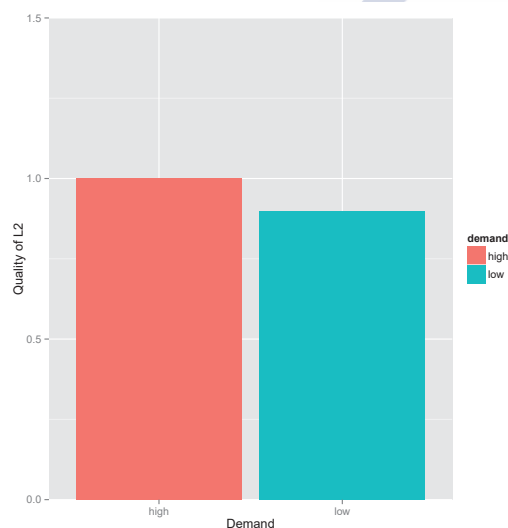
Excerpt 6.4 illustrates one of the task-episodes that were considered as having a high *role* factor. It shows the development of a game in which the students are expected to use the L2. In the game they have a counter that they can move, following a road on a board according to the number of squares they obtain after throwing the dice. They have to say the names of the places which they land to with the counter. Once again the teacher tries hard to elicit their interventions, and the input provided by the students to their classmates is very low; however, as pointed out above, in these contexts where young L2 learners are the protagonists, this should be regarded as high participation, since in most cases production is very limited indeed or simply non-existent.

**Excerpt 6.4:** (From appendix E)

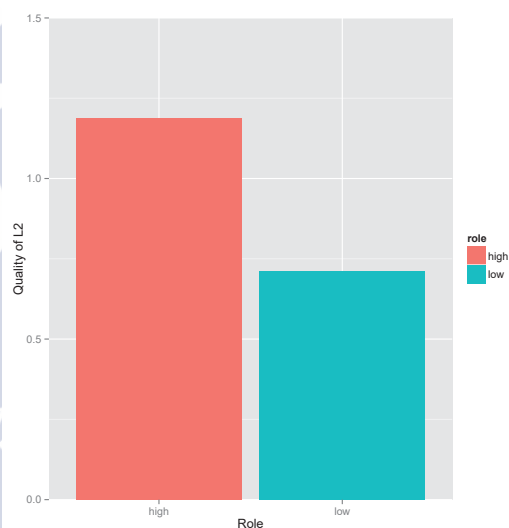
762      T:          whos turn is now? no no no first take a card  
                  ... you have to go to the sea . ok . throw  
                  your dice bueno ahora tiene que caer  
 763      Kelly:      three  
 764      T:          one two three is it already in the sea  
 765      A10:      si::: (claps)  
 766      T:          que suerte  
                  ((indistinct voices))  
 768      A13:      two::: .. two  
 769      Kelly:      ok



(a) Students: quality of spoken L2 production according to context



(b) Students: quality of spoken L2 production according to task demand



(c) Students: quality spoken L2 production according to students' role

**Figure 6.8:** Quality of spoken L2 production by students: Results

770 T: no you keep it .. or no .. yes  
 771 Kelly: dont touch the board dont touch the board ok  
 ... in english  
 772 XXX: card  
 773 Kelly: you take the card  
 774 A13: esta mirando para atras  
 ((noises))  
 776 A13: tira  
 777 Kelly: ok now .. six good one two three  
 778 A10: five six  
 779 Kelly: great  
 780 A13: four  
 781 A10: card

The quality of the spoken production in the L2 by the participants in the study was very low. Evidence of this is seen in excerpt 6.5. They are playing a board game in which they throw a dice to decide the number of squares to move a counter. While playing, they have to use the L2 to say what their destination is and where they will land. Although they are expected to say sentences such as: “I go to the lake”, the utterances produced by the students consist of one-syllable sentences like: “city”, “small”, and “bigger”.

**Excerpt 6.5:** (From appendix E)

656	XXX:	city
657	T:	what is orega
658	A07:	small
659	T:	village
660	T:	what is carballino
661	A13:	bigger

The effects of the three factors on the quality of L2 production –measured according to table 3.1, p. 53– were very similar to those for the amount of production –measured in AS-Units per second–. The participant’s level makes it very difficult to find lessons where a high level of performance can be observed. Excerpt 6.6 clearly shows how in a task with a high level of context –the students and the teacher are playing a board game, which is a very good visual help– the teacher still has to “force” the students to make sentences more complete and complex than just one syllable. However, the high context helps the teacher to achieve his aim; this would not be possible in a task without such a context.

**Excerpt 6.6:** (From appendix E)

879	A09:	two
880	T:	a ver A13 a ver que tal te sale la frase es como go to the toilet con town
881	A13:	i ton
882	T:	i go to the town
883	A13:	i go to the town

Excerpt 6.7 is the longest classroom exchange found in the transcriptions. In this task, the students play a poker-like game in which the cards have pictures of different jobs. It is good evidence of how those activities with a high degree of visual context leads to the best L2 performance by students. There are many visual elements –the dice, the pictures on the board– that provide a high contextual support.

**Excerpt 6.7:** (From appendix E)

1358 A14: pass  
 1359 T: and you?  
 1360 A10: pass  
 1361 T: pass . and you?  
 1362 A08: change  
 1363 T: how many?  
 1364 A08: one  
 1365 T: A10?  
 1366 A10: change  
 1367 T: you want to change . one or two?  
 1368 A10: one  
 1369 T: Kelly?  
 1370 Kelly: change  
 1371 T: how many?  
 1372 Kelly: one  
 ..  
 1374 T: er: A15?  
 1375 A15: change  
 1376 T: i play with A07 cards  
 1377 A15: two  
 1378 T: two? . you are very sure of your play ah and  
 you? pass  
 1379 A09: no  
 1380 T: how many?  
 ...  
 1382 A09: one  
 1383 T: well i dont know . in poker maybe its exchange  
 in fact they dont change ok the last one la  
 ultima ronda  
 1384 T: A12  
 1385 A12: change  
 1386 T: how many?  
 1387 A12: two

Although, as already noted, this study is not meant to be generalisable –credibility and usability are the aim– I performed a statistical analysis to make the description of results richer and more meaningful. According to the results of the ANOVA analysis (table 6.3),<sup>6</sup> the direct effects of context and role are very significant for the values of the amount of L2 produced –AS-Units per second–, reinforcing mathematically what is observed in the graphs presented above. The significance was  $p = 0.00535$  for the role and  $p = 0.00569$  for the context. However, the effect of the cognitive demand on the production of AS-Units per second does not show significance ( $p = 0.88$ )<sup>7</sup> and indeed is very far from this. In section 6.4 (page

<sup>6</sup>For this purpose the software package *R* was used.

<sup>7</sup>A significant result would be less than 0.05 for a 95% confidence interval. The level of significance is represented in the tables by the number of \*.

165) I explain some of the factors of this particular context which produced such an effect when dealing with the “demand” factor.

**Table 6.3:** Students: Analysis of variance for the amount of spoken L2 production

	Df	Sum Sq	Mean Sq	F value	Pr(>F)
context	1	0.000227	2.273e-04	7.868	0.00569 **
role	1	0.000231	2.306e-04	7.984	0.00535 **
demand	1	0.000001	6.200e-07	0.021	0.88410
context:role	1	0.000202	2.016e-04	6.979	0.00911 **
context:demand	1	0.000027	2.732e-05	0.946	0.33232
role:demand	1	0.000047	4.743e-05	1.642	0.20203
context:role:demand	0.000017	1.69e-05	0.587	0.44477	
Residuals	152		0.004391	2.889e-05	

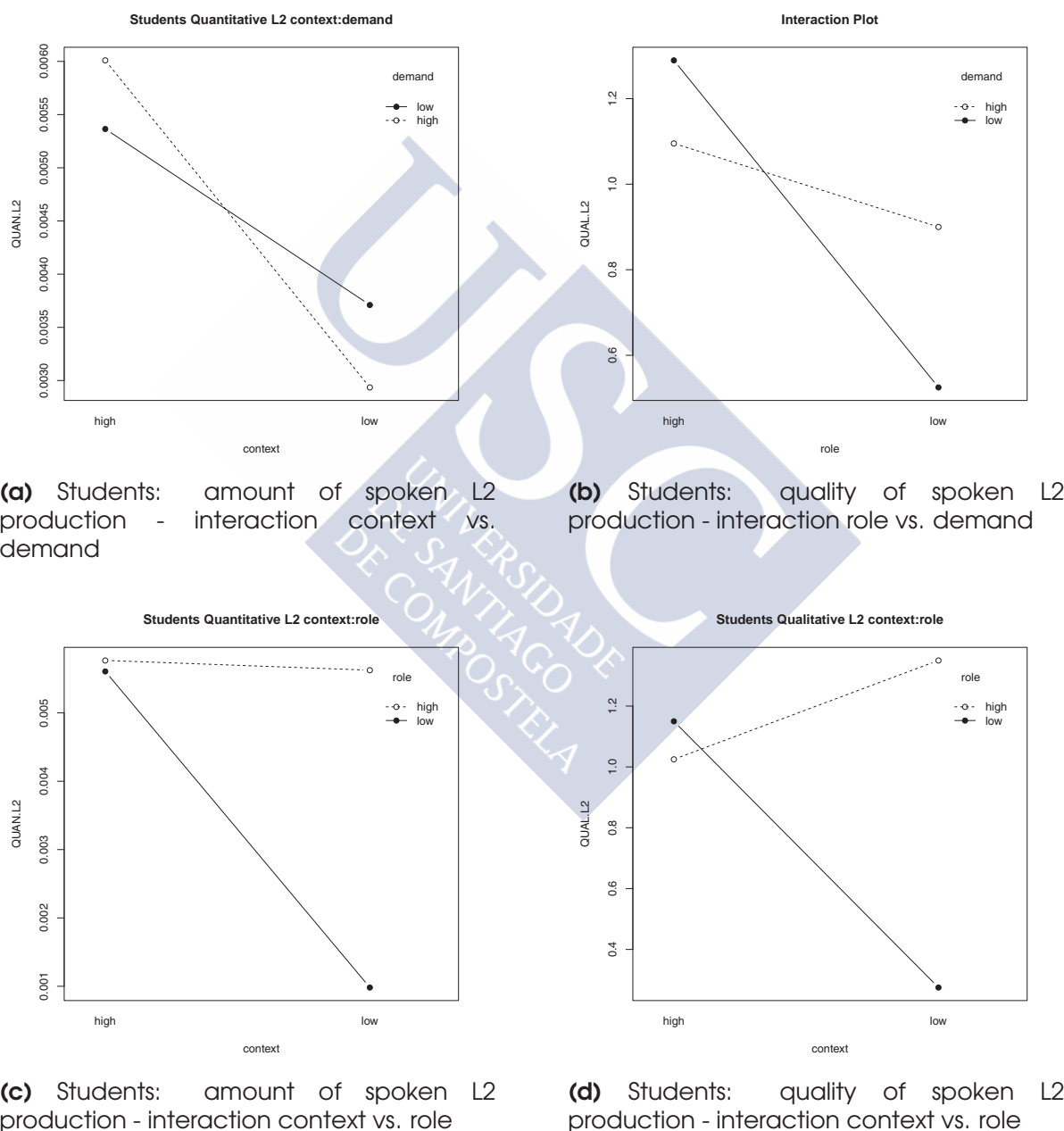
The results of ANOVA for the quality of language –measured according to table 3.1, page 53– pointed in the same direction, showing high significance for the role factor ( $p = 7.54 \cdot 10^{-5}$ ), a moderate significance for the context factor ( $p = 0.0197$ ) and no statistical significance for the demand factor.

**Table 6.4:** Students: Analysis of variance for the quality of spoken L2 production

	Df	Sum Sq	Mean Sq	F value	Pr(>F)
context	1	3.02	3.025	5.552	0.0197 *
role	1	9.02	9.025	16.564	7.54e-05 ***
demand	1	0.38	0.381	0.699	0.4044
context:role	1	14.29	14.292	26.231	9.05e-07 ***
context:demand	1	2.37	2.368	4.347	0.0387 *
role:demand	1	3.43	3.426	6.288	0.0132 *
context:role:demand	0.27	0.265	0.487	0.4862	
Residuals	152		82.82	0.545	

Apart from the main effects of the factors, in a factorial design it is really important to analyse the interaction factors. If some of the factors interact, it means that they do not work independently, and the teacher has to take this into consideration at the lesson planning stage. From the data, I found that the interaction between the *context* factor and the *role of the students* as regards the amount of production in the L2 (figure 6.9c) shows a high level of significance ( $p = 0.009$ ). The other interactions between the factors did not show such a high

significant value, see 6.9a. Even though the lines cross, both go in the same direction. As can be observed in figure 6.9c, the factors interact strongly (the lines point in opposite directions), and they do not need to cross so clearly. However, it is clear that the interaction of the factors does exist. In any case, the main effects of the factors are much stronger than the effects of the interactions.



**Figure 6.9:** Interaction effect of the factors (Students)

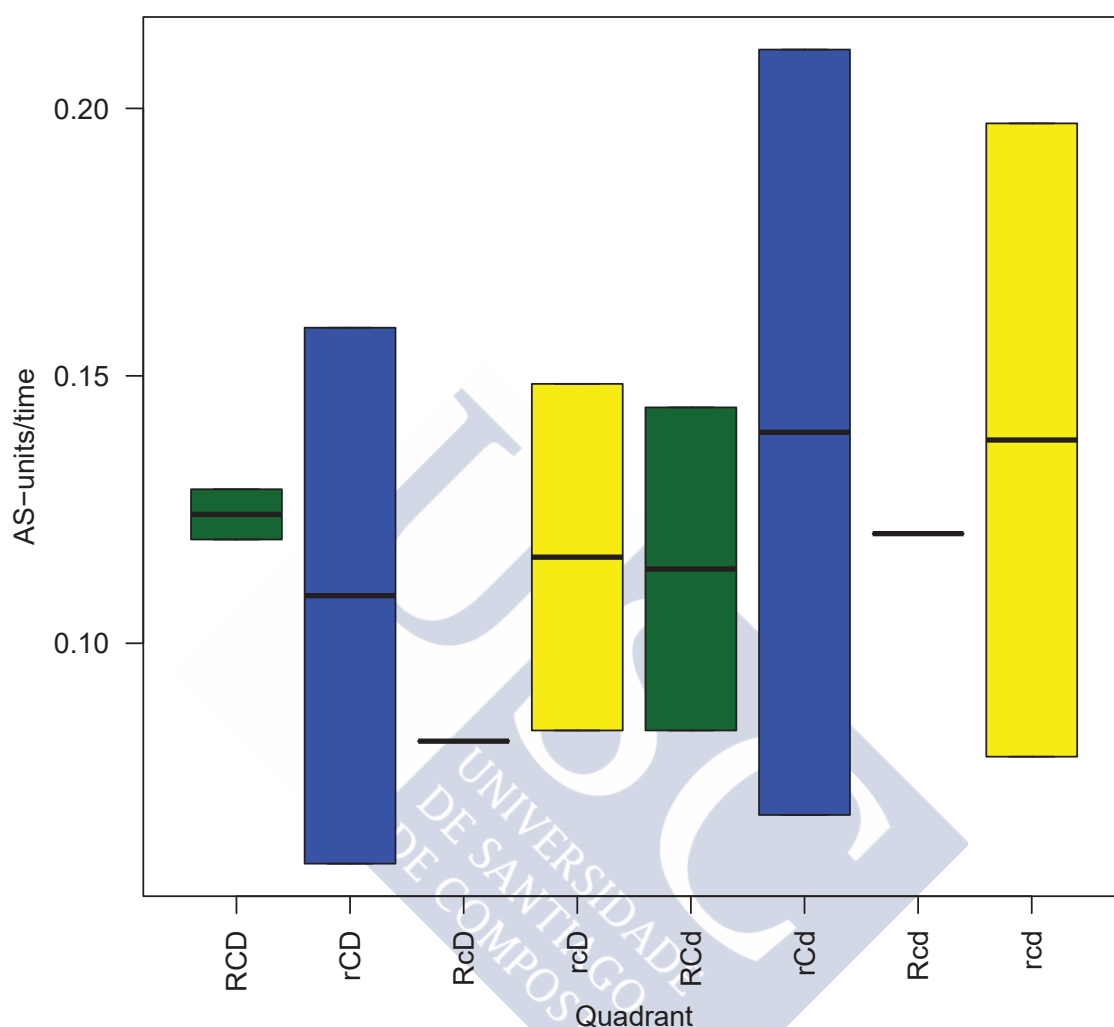
As for the interaction effects in terms of the quality of L2 produced, the effect of the interaction between the context and role factors is very high ( $p = 9.05 \cdot 10^{-7}$ ) (see figure 6.9d). This means that these two factors have a strong effect in the variable “quality of the L2” when they change at the same time and that this effect is statistically different from the effect of the factors changing individually. In the remaining cases, the significance level is not so high (figure 6.9b), but it still shows that the effects of these interactions have to be taken into account.

### The teacher as a variable

In the case of the teacher, the differences in means (AS-Units per second) for each type of episode are not important at all. The use of English is much more stable regardless of the level of the factors in the tasks. Nevertheless, there are still differences in the AS-Units per second in the different conditions. Tasks which are not highly demanding and at the same time are designed for a lower involvement of the students in the input provide a higher rate of AS-Units in the L2 by the teacher. This effect is observed in figure 6.10. The black horizontal lines show the mean value of AS-Units per second, and the coloured squares represent the dispersion of the data; the larger the square, the higher the dispersion. The episodes “rCd” (low *role*, high *context*, low *demand*) and “rcd” (low *role*, low *context*, low *demand*) are the ones where the production in the L2 (AS-Units per second) by the teacher was highest. At the same time, the episodes “RcD” (high *role*, low *context*, high *demand*) was the one with a lowest production in the L2. This seems to be logical, since if students produce a higher amount of the input that their classmates need for the task –as opposed to that being provided by the teacher–, there is less time for the teacher to participate (the teacher does not speak when the students do).

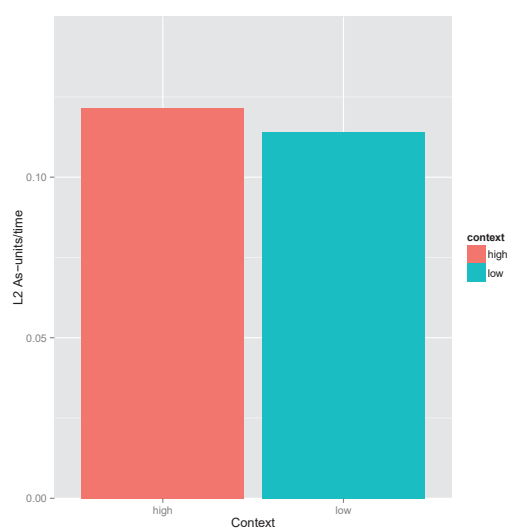
In accordance with these results, Salaberri (1999: 154) observed that teachers take more turns if students are familiar with the task. What is surprising in this case is that the least demanding tasks boost the use of the L2 by the teacher. One could easily assume that more language is needed to explain more difficult tasks. An easy explanation is that the teachers use the L1 more to explain difficult tasks. And, in fact, this seems to be true (figure 6.16c).



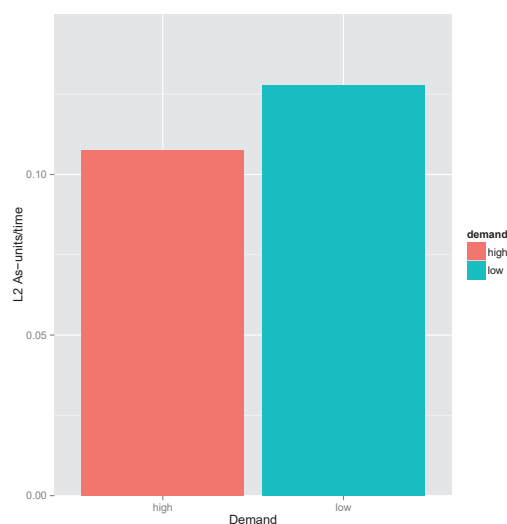


**Figure 6.10:** Teacher: amount of spoken L2 production

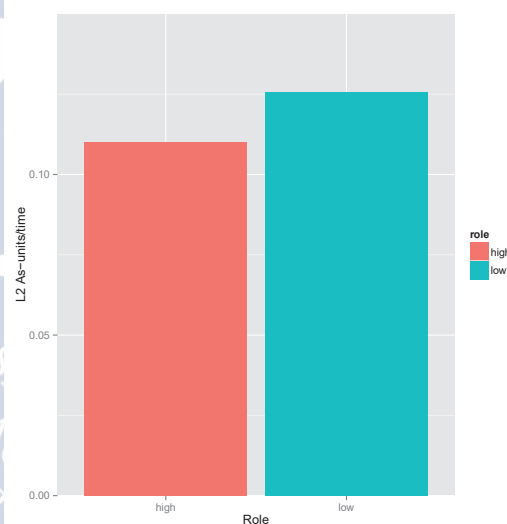
As regards the quality of language produced by the teacher, considered in terms of the number of clauses produced per AS-Unit, which was the unit used for this variable, the results were similar as those obtained for the amount of L2 produced. Figure 6.12 can be confusing since it shows four conditions with a high value of the variable and other four conditions with a low level. However, there is no clear pattern in these results. The levels of the factors “context”, “role” and “demand” in the four conditions with a higher quality of the L2 are very different.



(a) Teacher: amount of spoken L2 production according to context



(b) Teacher: amount of spoken L2 production according to task demand

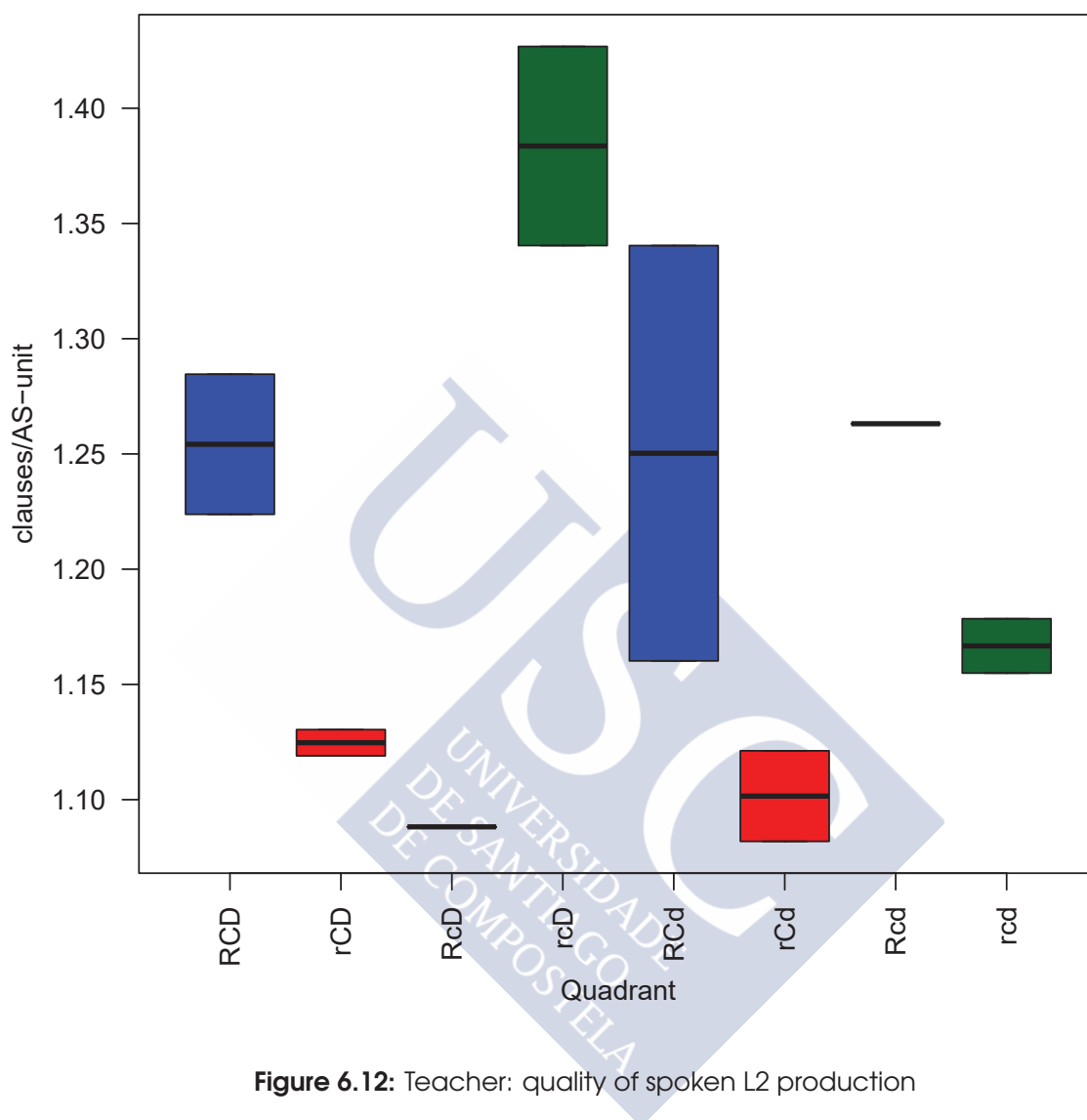


(c) Teacher: amount of spoken L2 production according to students' role

**Figure 6.11:** Amount of spoken L2 production by the teacher: Results

The stability in the quality of the L2 produced by the teacher is clearer in tables 6.13a, 6.13b and 6.13c. They provide good graphical evidence of this stability in the teacher's production. In each of these tables, the bars that represent the level of quality (clauses per AS-Unit) are very similar. Therefore, the performance of the teacher for the different kind of tasks remained stable, regardless of the level of the factors (role, context, demand).

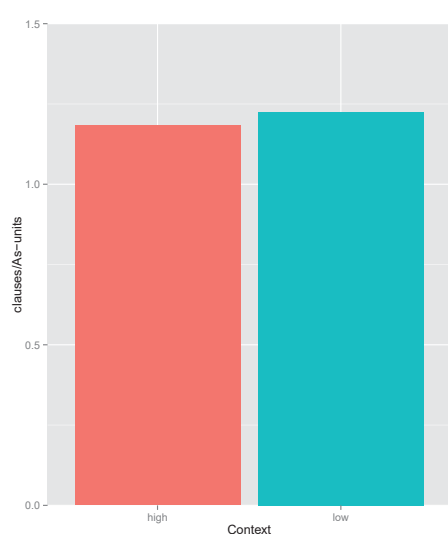
After the analysis of the main effects, which were not significant, some attention has to be paid to the interactions between the factors. The interaction effects on the amount of spoken



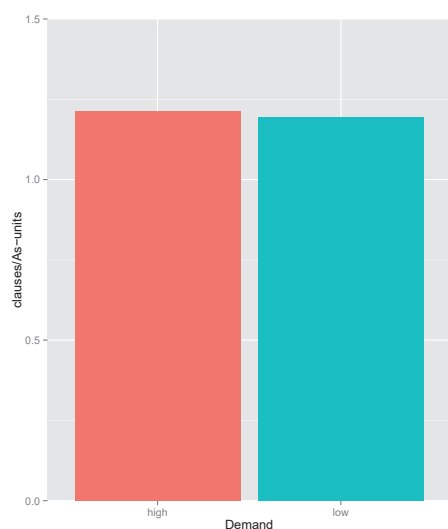
**Figure 6.12:** Teacher: quality of spoken L2 production

L2 exist, but they are not significant. As an example, the interaction plot “context vs. demand” (figure 6.14b) is provided. The two lines in the plot represent the variation of the amount of spoken L2 (AS-Units per second) when the factors “context” and “demand” are high or low. The lines on the plot are not parallel, but the angles they form are very different from ninety degrees. In an interaction plot, parallel lines mean that there is no interaction. If the lines are not parallel, even if they do not touch in the plot, it means that the interaction exists. Lastly, if the lines form angles of 90 degrees they interact strongly. In other words, the factors “context vs. demand” do not interact strongly to produce an effect in the amount of L2 produced.

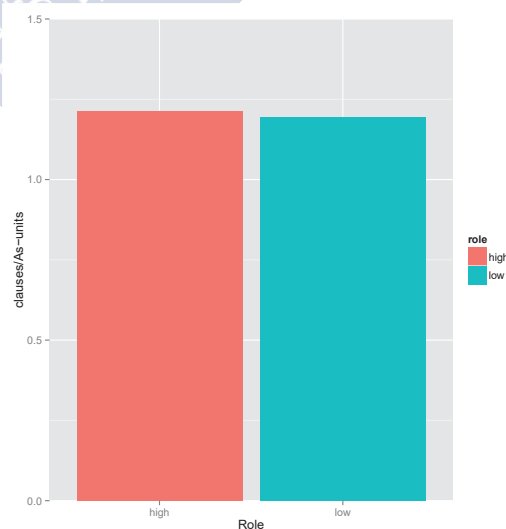
As for the quality of the L2 production, on the contrary, the interaction effects “role vs. context” and “role vs. demand” present highly significant values. Although there is not enough data for the statistical analysis to be reliable, the values for ANOVA for these interactions are  $p=0.002$  and  $p=0.004$ . Figures 6.14c and 6.14d show lines that cross in the plot, which is a very clear sign of a strong interaction between the factors “context vs. role” and also between the factors “role vs. demand”. The factors “context vs. demand”, on the contrary, produce lines which are almost parallel, which means that they do not interact (figure 6.14b).



(a) Teacher: quality of spoken L2 production according to context



(b) Teacher: quality of spoken L2 production according to task demand

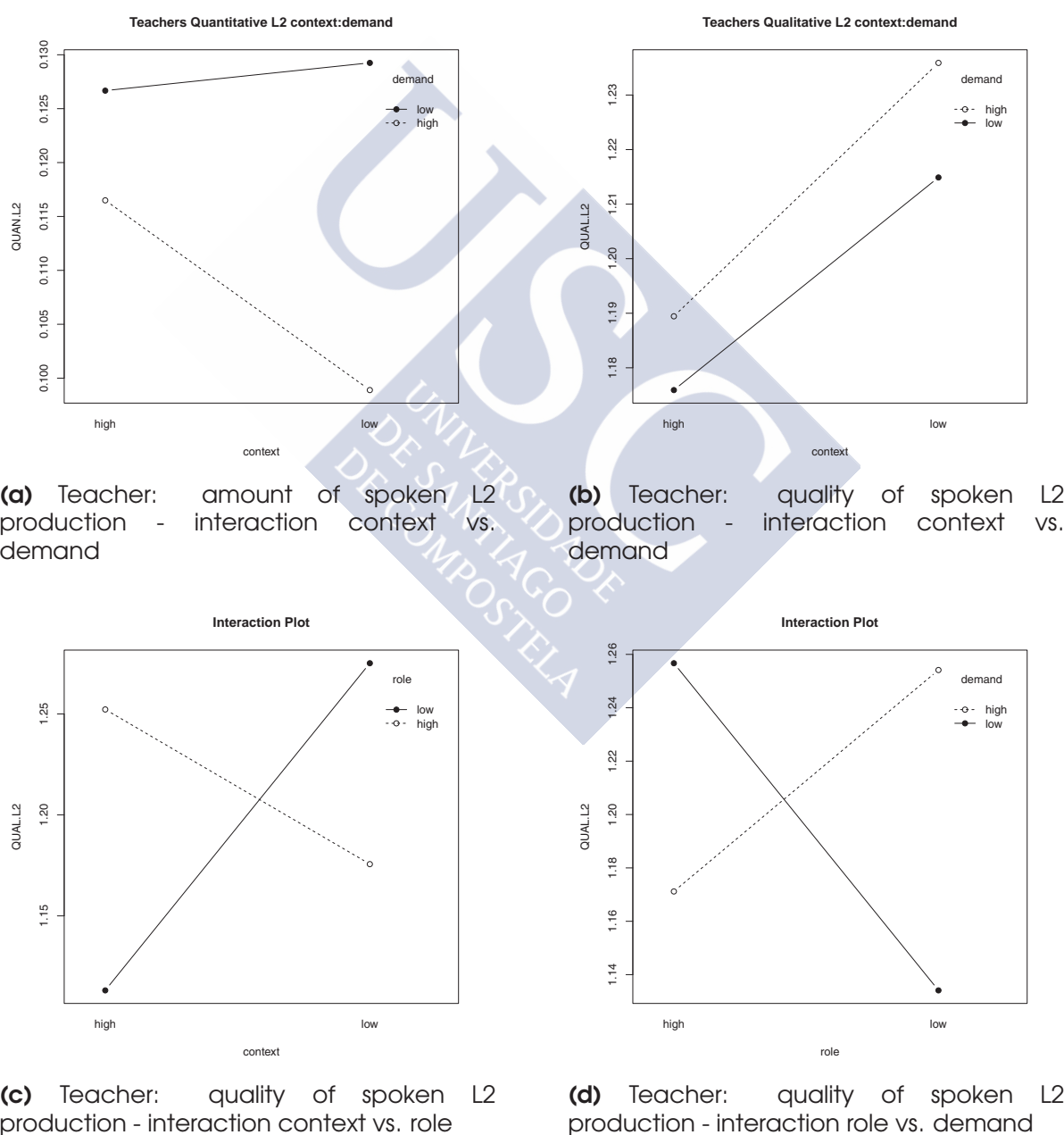


(c) Teacher: quality of spoken L2 production according to students' role

**Figure 6.13:** Quality of spoken L2 production by the teacher: Results

The fact that the factors interact with one another indicate that not all the differences can be explained by the main effects. This means that although the plots suggested that the effect of the context embedded is very clear, attention must be drawn to what part of the effect is caused by the *context* factor itself, or its interaction with the *role* factor.

In other words, if we want to obtain a high level of spoken L2 production from the students in a task, we should increase both the participation of the students in the input and



**Figure 6.14:** Teacher: Interaction effects on the quality of the L2 produced

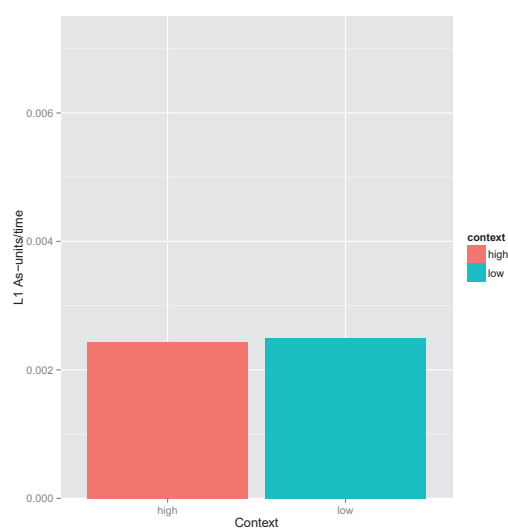
the context. Increasing the cognitive demand also seems to increase the level of spoken L2 production. However, if we want to obtain more spoken L2 from the teacher, we should both increase the context and reduce the role of the students and the cognitive demand. As a consequence, increasing only the amount of context results in a higher level of participation from both teacher and students.

### 6.3.3 The use of the L1

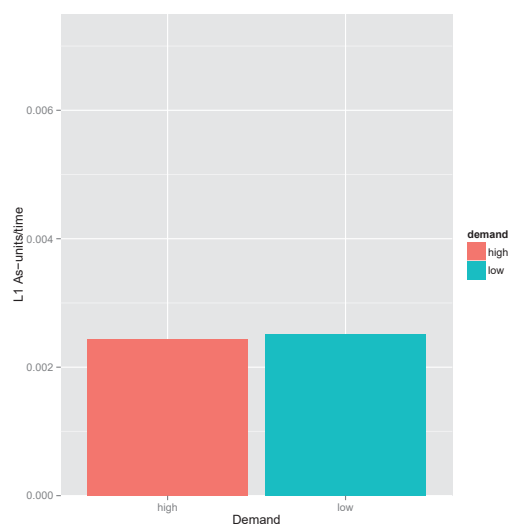
The first observation to be made here is that the students used the L2 far more than the L1 in the lessons recorded. This can be easily seen by comparing figures 6.15 (page 137) and 6.7 (page 121), and this is a very interesting finding indeed. The bars in figure 6.7, which represent average production in the L2, are clearly larger than the bars in figure 6.15, which show the average production in the L1. I expected these results from the beginning but I found that the expectations of other members of the staff and from parents are sometimes very different. Some of my colleagues, in both Spain and Canada, think that it is very difficult for the teacher to use the L2 as the language of instruction in certain subjects. They also think that the students are not really going to use the L2 to any great extent. In some schools I heard opinions about the problems of using a language different from the L1 as the language of instruction. Some people maintain that it can hinder students from learning the content part of the CLIL subjects successfully. This has been shown to be false (Barreiro Gundín and San Isidro, 2009; González Gándara, 2015) (see introduction, page 1).

No significant differences were found in the analysis of the spoken L1 production in the different types of tasks with regards to the main effects (figure 6.15). However, the analysis of variance shows a very strong effect of the interaction between the dimensions “role” and “context” ( $p = 1.57 \cdot 10^{-5}$ , table 6.5). This means that changing only one the factors will not change the quantity of L1 very much; nevertheless, changing both the “role” and the “context” at the same time will have an effect on the amount of AS-Units produced in the L1.

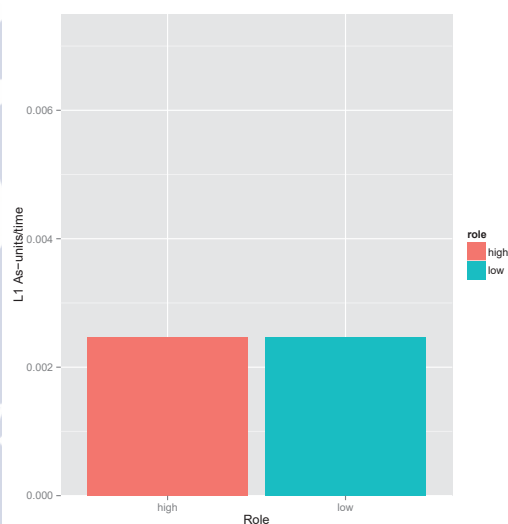
Regarding the teacher, differences in means are not significant either. The variations in the use of the L1 by the teachers cannot be explained by the “role”, “context” or “role” factors.



(a) Students: amount of spoken L1 production according to context



(b) Students: amount of spoken L1 production according to task demand



(c) Students: amount of spoken L1 production according to students' role

**Figure 6.15:** Amount of spoken L1 production by students: Results

The results were as expected in some of the measures, while not in some others. When the dimension “context” increases, the use of both languages increases. At a first glance, one may think that if one language is used more often, then the other will decrease in its use. However, in this situation (high *context* factor) the use of the two languages by the students increases. As for the “role”, the students use the L1 more if their participation in the provision of the input that is required by their classmates to complete the tasks decreases. This contrasts with what happens with the “context” factor which makes the students use the L1 more.

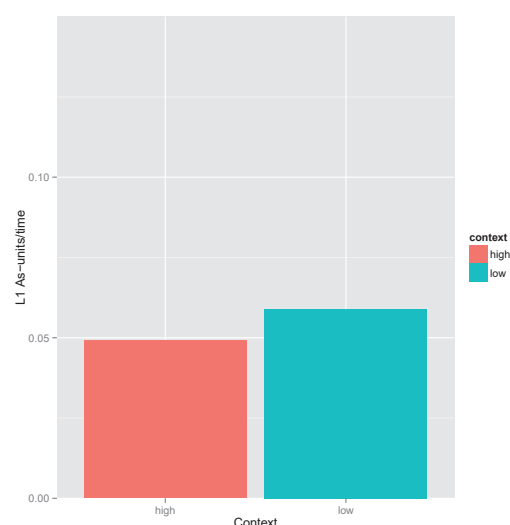


**Table 6.5:** Students: Analysis of variance for the amount of spoken L1 production

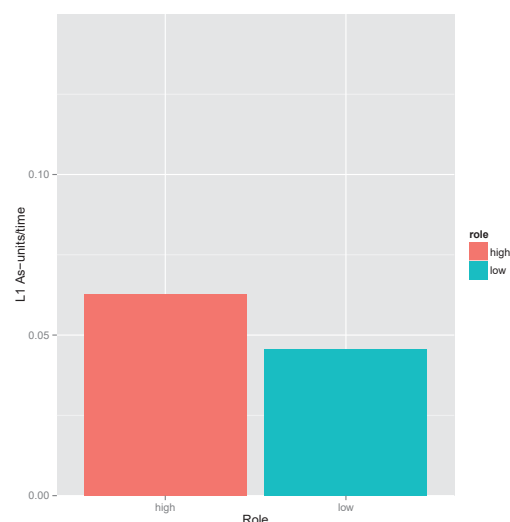
	Df	Sum Sq	Mean Sq	F value	Pr(>F)
role	1	0.0000000	1.000e-08	0.001	0.979
context	1	0.0000002	1.500e-07	0.013	0.908
demand	1	0.0000002	2.500e-07	0.022	0.883
context:role	1	0.0002252	2.252e-04	19.912	1.57e-05 ***
context:demand	1	0.0000056	2.226e-05	1.968	0.163
role:demand	1	0.0000035	3.530e-06	1.968	0.163
context:role:demand	0.0000035	3.530e-06	0.313	0.577	
Residuals	152		0.0017187	1.131e-05	

Another surprising fact is that the teacher used the L1 more often with tasks in which the factor regarding the *role of the student* was very high. This seems to be contradictory, in that if the students engage more actively in the learning process, it would be logical to think that the time for the teacher's participation would be reduced. However, if the students are directed to take a more active role, the teacher then tends to help them by using the L1. What indeed was expected was that the teacher would produce a lower level of the L1 when a high amount of context was provided for the completion of the tasks, since adding context makes the explanation of the tasks in the L2 simpler. Nevertheless, and surprisingly, the cognitive demand of the task does not seem to affect to any great extent either the use of the L2 or the L1. It would be logical to assume that the students and the teacher would use the L1 more often if the tasks were difficult since the students are going to find it harder to use the L2 to express more complex ideas. I find this very remarkable. In my experience teachers and parents usually assume that it is more difficult to use the L2 in the lessons when the tasks or the contents are difficult to explain. This tendency seems to be the case in the three education systems I have been in contact with, namely the Spanish, the British and the Canadian educational systems.

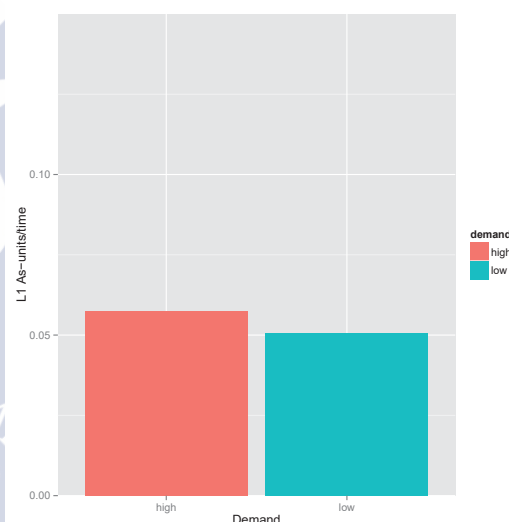
The use of the L1 in CLIL was discussed at length in chapter 1 (page 11). Although a higher level of use of the L2 in CLIL lessons is generally regarded as positive, it is important to note the difference between the exclusive use of the L1 and the phenomenon of “code-switching” (see section 3.3, on page 54), where the use of the L2 is combined with the L1 for communicative purposes. Section 6.3.7 (page 158), is dedicated to the analysis of this particular use of the L1.



(a) Teacher: amount of spoken L1 production according to context



(b) Teacher: amount of spoken L1 production according to students' role



(c) Teacher: amount of spoken L1 production according to task demand

**Figure 6.16:** Teacher: amount of spoken L1 produced by the teacher: results

### 6.3.4 The presence of the language assistant in the classroom

For most of the CLIL lessons that constituted the basis for this research, the language assistant was present in the classroom. Her role was to provide a real spoken model of the L2 as far as possible. In some cases her participation in the task was very active while in other tasks she played the role more of a participant. Apart from that, no special lesson planning at all was made with respect to the recordings, so the number of measurements with either the assistant

teacher present or not present are very different. We have to be very cautious when drawing conclusions from this data. There are only data available about one assistant, and the role of assistants depends on many factors: their training, their teaching skills, their relationship with the teacher, their affective state in relation to living abroad, etc. (Buckingham, 2017)

Even though in the main study only the data from one assistant is available, I could also draw comparisons with the data extracted from the pilot study, since a different teaching assistant participated in the classroom interactions there. The way they communicated with the children varied greatly from one assistant to the other.

Taylor, the assistant in the pilot study, used simpler sentences, and frequent repetitions. He also frequently used pauses at key moments that he understood were important for the children to process the information. In excerpts 6.8 and 6.9 the use of pauses can be very clearly observed, and the same applies to the repetition of the word “tree”. The assistant even used the resource of repeating the word in isolation.

**Excerpt 6.8:** (From appendix C)

252 Taylor: ok . wherever is a tree . theres a tree . tree  
 . so A09 takes his mark theres a tree ok?

**Excerpt 6.9:** (From appendix C)

11 Taylor: you have to colour . colour . ok? next you  
 have to cut the pictures . out . cut them . what  
 is cut?

Kelly, the assistant in the main study, on the contrary, used English more naturally and spontaneously. Her speech was the same when she spoke to children or to the teacher. Excerpt 6.10 shows that the language used does not have any particularity except for the simplicity of her vocabulary. Thus, for example, the expressions “we have to” or “would you like” are beyond the scope of children in grades one and two.

**Excerpt 6.10:** (From appendix E)

48 Kelly: second . we have to write our favourite snack  
 food  
 49 T: for example my favourite snack is cookies  
 ((indistinct voices))  
 51 T: so . number one the name . number two the  
 snack

- 52 Kelly: number three you prefer to play inside or  
outside
- 53 T: mmm thats a good question
- 54 Kelly: next question . do you prefer to play video  
games or board games? .. video games
- 55 T: you understand video games and board games? .  
for example . the transports game . chess . you  
play on a table . you understand?
- 56 Kelly: would you like to have pizza for breakfast
- 57 T: breakfast . you understand breakfast
- 58 A16: desayuno
- 59 T: of course breakfast
- 60 Kelly: bacon eggs .. ok . so breakfast food or pizza  
. ok . and the last one is the favourite thing  
you do on saturday

After working with both assistants, I cannot say which one of the communication styles works better with children. It is true that in excerpt 6.10 I made some interventions in an attempt to try and make the assistant's language more accessible to the students, but it is perhaps a good thing that children have the opportunity to be exposed to advanced features of the language. I observed that it is often more difficult for the teacher to provide this kind of language because teachers have a tendency to oversimplify their language when they teach at the lower levels. This is known in the literature as caretaker speech (Ellis, 1994). From my experience with different assistants, I found that they play an important role in terms of the presence of an additional adult teacher in the classroom. When people acquire their L1 they need to be exposed to quality input.<sup>8</sup> The presence of two adults in the classroom creates situations in which high quality input is produced. This kind of input would not be possible without the presence of two proficient speakers. Excerpt 6.11 is a good example of this. I observed that children learn from interactions of this kind much more than we expected. Excerpt 6.12 provides another example of language features that the teacher would not have used without another adult present, when he says: "provide them with". This structure is far beyond the level of grammar the students can understand.

**Excerpt 6.11:** (From appendix E)

- 526 Kelly: the sixth sixth of december saint nick comes  
and you put your shoe outside the door and while  
you are sleeping saint nick puts presents in  
your shoes

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<sup>8</sup>Krashen's input hypothesis, see chapter 1.

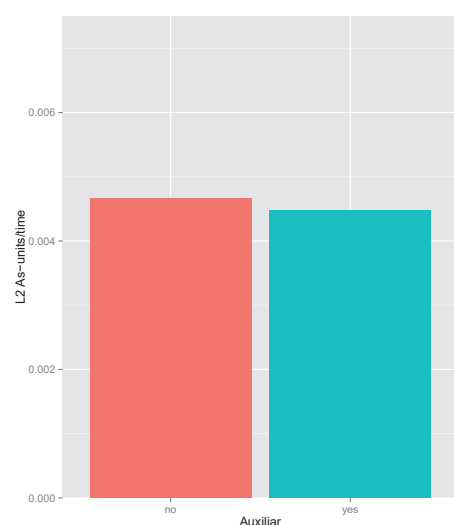
527 T: yes I think mikulash is the same but mikulash  
is in czeck  
528 Kelly: o yeah

**Excerpt 6.12:** (From appendix C)

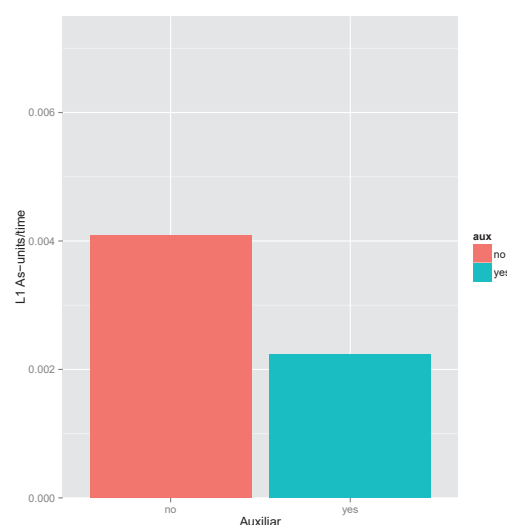
96 T: we can provide them with blue tak  
97 Taylor: yes

Returning to the question of whether students use the L2 more often when the assistant is present, the truth is that children seem to be using the L2 less often when the assistant is in the classroom although the difference is small. The use of L1 is also inferior, and in this case it reaches significant levels ( $p = 0.02$ ) (figures 6.17a and 6.17b). This means that the participants produced a lower level of both L1 and L2 when the assistant was present in the classroom.

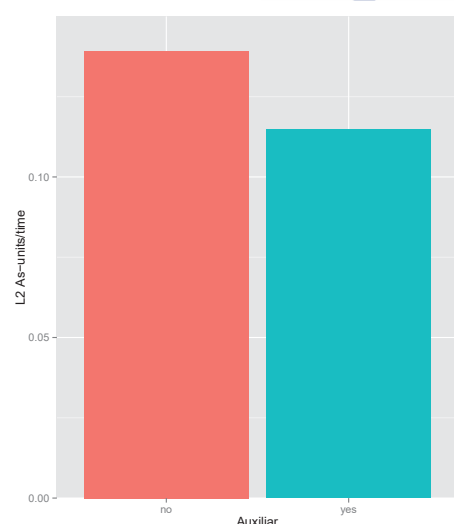
With regard to the main teacher, the results are slightly different. The teacher also uses the L1 and the L2 less often (figure 6.17d) when the assistant is in the classroom, with the difference being higher in the case of the L2 whereas for the students the difference is higher in the case of the L1 (figure 6.17c).



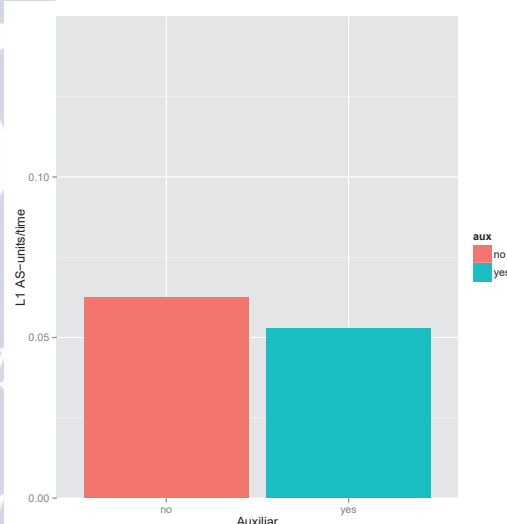
(a) Students: amount of spoken L2 production when the assistant teacher is present in the classroom



(b) Students: amount of spoken L1 production when the assistant teacher is present in the classroom



(c) Teacher: amount of spoken L2 production when the assistant teacher is present in the classroom



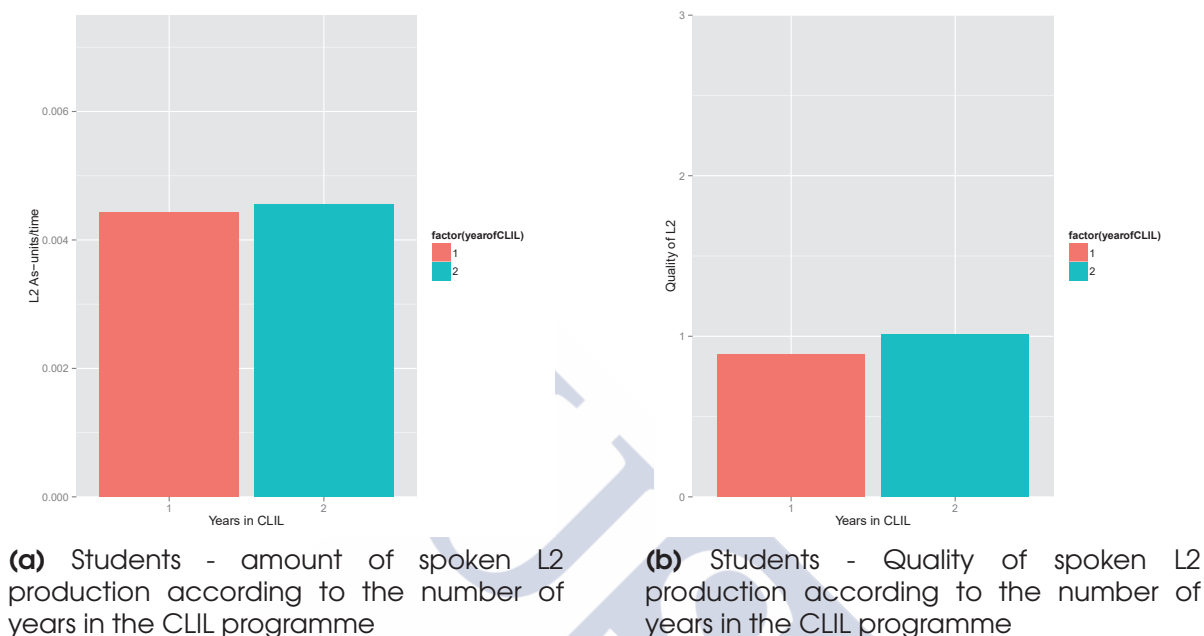
(d) Teacher: amount of spoken L1 production when the assistant teacher is present in the classroom

**Figure 6.17:** Amount of spoken L1 and L2 when the assistant teacher is present in the classroom (teacher and students)

### 6.3.5 Number of years in CLIL as a variable

The first consideration here is about the differences between the means obtained by the students who have been studying CLIL for one year and those students who have been studying CLIL for two years. These results do not show significant differences (figures 6.18a and 6.18b). However, small differences were found, favouring the students with two years of

CLIL. This is what I expected. It is logical that students are more used to speaking English in the classroom when they have been doing so for a longer period of time.

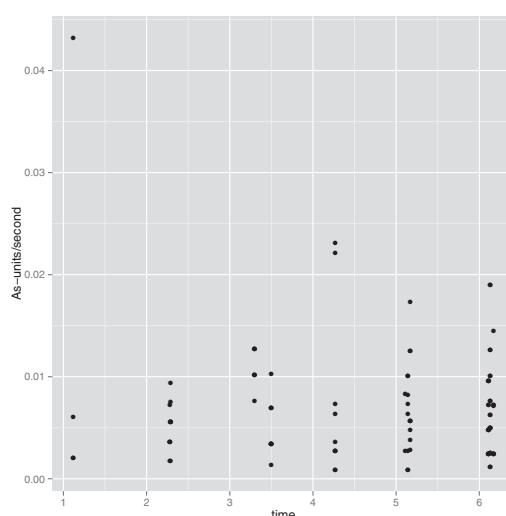


**Figure 6.18:** Students - Effects of number of years in CLIL

The second consideration is whether the students improved their production of spoken L2, in terms of the number of AS-Units per second with the passage of time, not as a result of other variables. As I pointed out in section 6.2, the correlation of these two variables, that is, the quantity of L2 and time is very low ( $r = 0.12$ ).<sup>9</sup> Figure 6.19 shows the pattern of the measurements. The plot shows evidence that there are more different individual interventions as the months passed. This means that the students increased their participation in the classroom over time.

<sup>9</sup>High levels would be close to 1.





**Figure 6.19:** Students - Correlation of As-units/second vs. time

### 6.3.6 Communicative functions

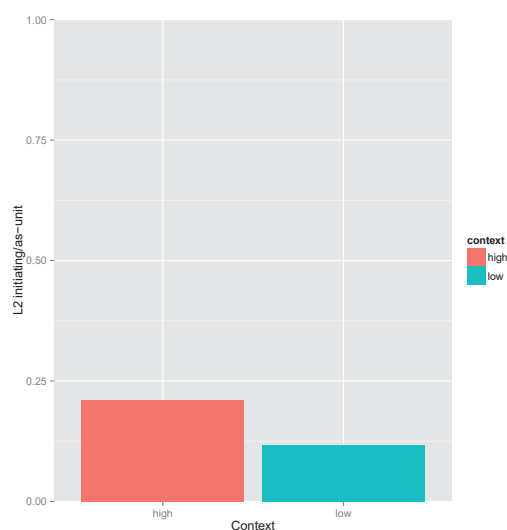
A very important part of the analysis of classroom discourse is concerned with the pragmatics of the language produced by both the teacher and the students. In order to do this, I identified the communicative function of the speech acts that the teacher and the students used in their interventions.

The communicative functions addressed in the production of L2 by the students were mainly those of initiating and responding. There is a clear lack of other functions (interpersonal, expressive, ...) (see section 3.1, page 39). This is an unequivocal sign of the low level of the students' competence in the L2, which is very common in the first years of primary education. Following, I will analyse the effects of the "context", "role" and "demand" factors of tasks in the production of the different types of communicative acts.

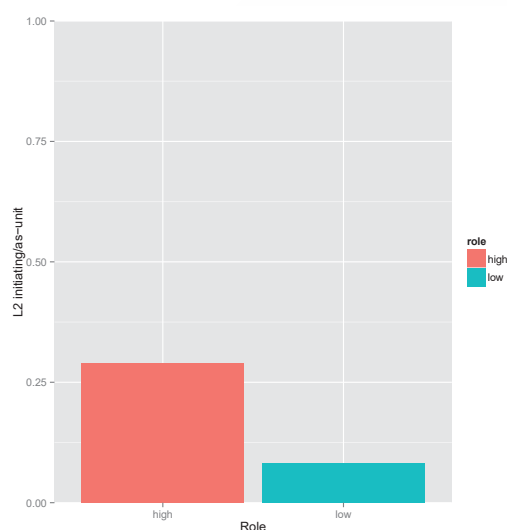
#### Initiating acts

Figure 6.20 shows that all the factors have an effect on the number of initiating acts produced by the students. Excerpt 6.13 illustrates the students' production of a high number of initiating acts. The students "A09" and "A13" are interviewing the assistant: the students initiate the exchanges and the assistant responds to the questions: "where do you work?", "do you like

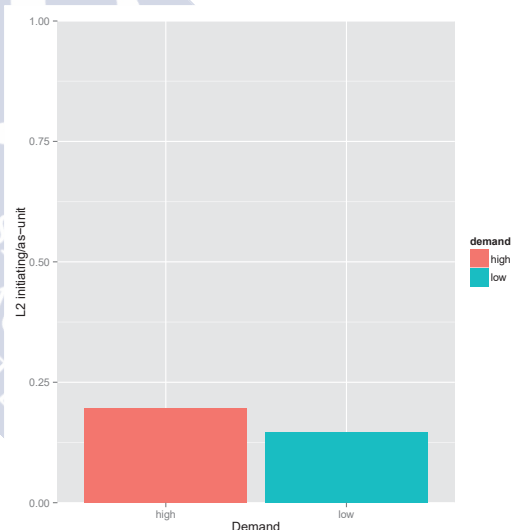
your job?”. This is a perfect example of an activity with a high “context” factor because the students are very familiar with this kind of interactions: they know what to do.



(a) Students: influence of context on initiating acts



(b) Students: influence of students' role on initiating acts



(c) Students: influence of task demand on initiating acts

**Figure 6.20:** Students: effects of task factors on the number of initiating acts produced

**Excerpt 6.13:** (From appendix E)

278 T: A09 . te estan llamando  
 279 A09: hello this is (xxx) (xxx)  
 280 T: he  
 281 A09: he . my first question is . where do you work?  
 282 Kelly: i work in a hair salon  
 ...  
 284 T: a si . porque esta no tiene respuesta . si si

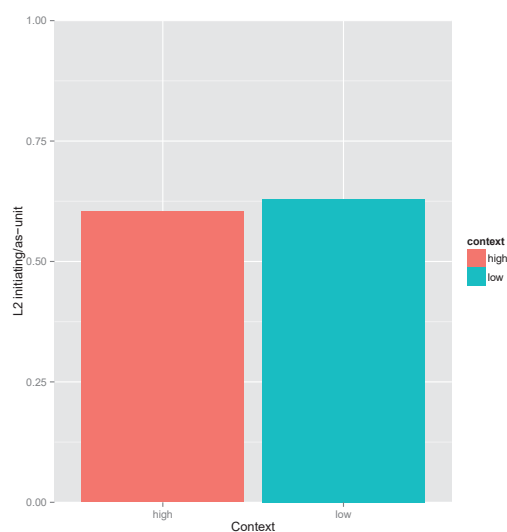
285 A09: my second question is . do you like your job?  
 286 Kelly: yes i do  
 ..  
 288 A09: thanks for coming  
 289 kelly: thank you  
 290 T: muy bien A09 . te cambio una frase pero como  
       es el personaje puede decir lo que le de la gana  
 291 A13: hello . this is A09  
 292 T: escucha. ahora escucha  
 293 A13: he is a policeman where do you work?  
 294 Kelly: i work at a (xxx) station  
 ..  
 296 A13: what=  
 297 T: no . eso ya te lo ha dicho ella  
 298 A13: do ... you . like . your job  
 299 Kelly: yes i do  
 300 A13: bye bye  
 301 Kelly: good bye thank you

The following extract (excerpt 6.14), on the contrary, is an example of those kinds of exchanges where the students use mainly responding acts and it is the teacher who initiates the exchanges. The teacher is trying to make the students describe physically some characters that they have studied in the History lessons, but instead of creating their own sentences, they are simply repeating the suggestions the teacher gives to them.

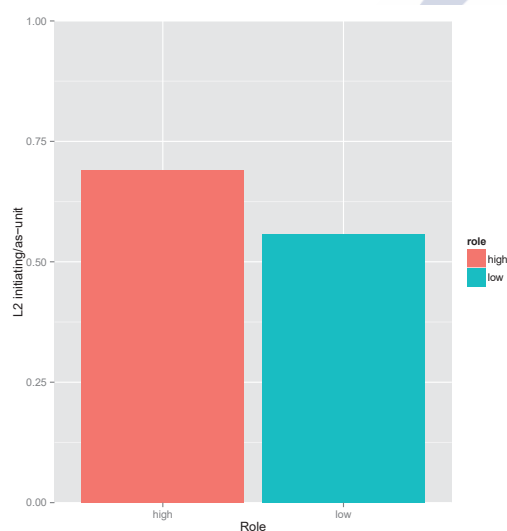
**Excerpt 6.14:** (From appendix E)

158 XXX: has got  
 159 T: a mi tambien me suena mejor A14 has got a  
       green jacket or A14 hasn't got a green jacket y  
       A12 has got yellow hair?  
 160 A13: no  
 161 T: no . so she hasn't got yellow hair  
 162 A13: she hasn't got yellow hair  
 163 T: she hasn't got yellow hair

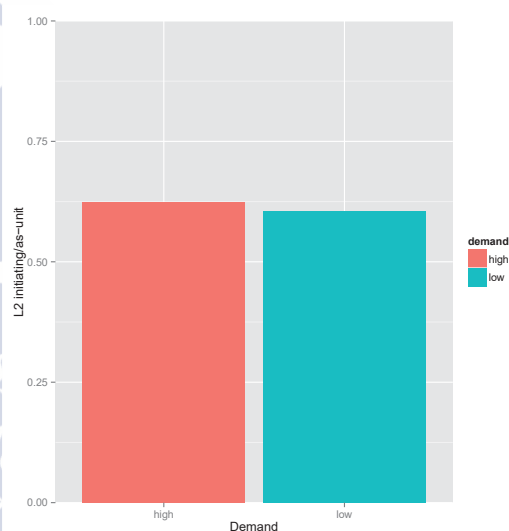
As for the teachers, figure 6.21 shows that the effects of the “context”, “role” or “demand” factors on the number of initiating acts produced are not significant. This result matches what was observed for the amount of spoken in the L2 produced by the teacher: it remains stable for the different experimental conditions.



(a) Teacher: influence of context on initiating acts



(b) Teacher: influence of students' role on initiating acts



(c) Teacher: influence of task demand on initiating acts

**Figure 6.21:** Teacher: effects of task factors on the number of initiating acts produced

## Responding acts

Responding acts represented the largest part of the students' productions in the L2 during this study. The participants were students from grades 1 and 2 (aged 6 and 7), and their competence in English was very low. There follows an example of a student producing responding acts. In this task, the students have small cards with letters and they have to form words with the letters they have or use the L2 to obtain letter exchanges with their partners, while the teacher

controls the interaction and guides the turns of the exchange (Excerpt 6.15). This is the most common situation in the classroom.

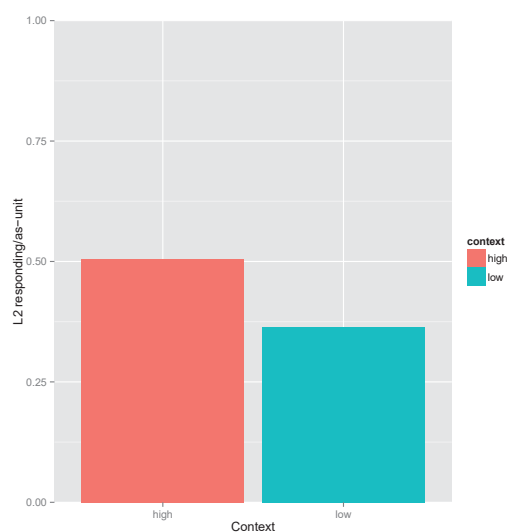
**Excerpt 6.15:** (From appendix E)

1223	T:	which letter do you want a b c d e f g .. i in english i
1224	A15:	i
1225	T:	ya la tienes para que la quieres
1226	A15:	cambiar
1227	T:	and what do you want? you don't want the i . what do you want?
1228	A15:	er
1229	T:	l
1230	A15:	erre

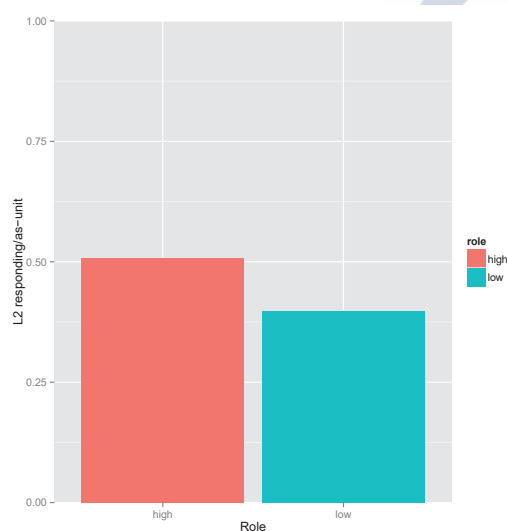
The results in the tables from figure 6.22 show that the students produced more responding acts in the L2 in situations with high levels of “context” and “role of the student”. The bars on the left of the tables, which represent the measurements of the variable “responding acts per AS-Unit” for high values of the factors, are larger than the bars on the right, which represent the values of the same variable for low levels in the factors. However, for the “demand” factor, the opposite is true, that is, a higher level of cognitive complexity of the task results in a lower production of responding acts. In this case, the bar on the right is larger than the bar on the left.

In the case of the teacher, once more, the level of responding acts in the different situations remained really stable. Figure 6.23 shows that for the three factors, lower levels favour a higher production of responding acts. This can be observed in the size of the bars from the tables; while they are significantly different when analysing the data from the students, they are much more similar in the analysis of the data from the teacher.

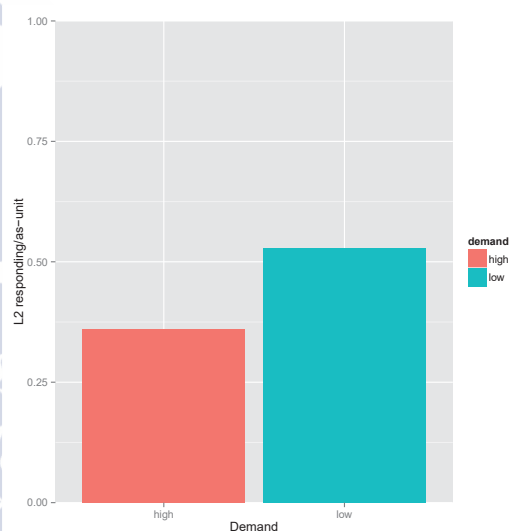
This effect makes sense, taking into account that for the students the opposite is true – they produce a higher number of responding acts in situations where the factors “context” or “role” presented a high level–. Responding and initiating are reciprocal; therefore in situations when the students are producing responding acts, it is a consequence of the teacher producing initiating acts. Furthermore, the level of production by the teacher is so stable because it has been proved that the students produce a significant low number of initiating acts regardless of the situation.



(a) Students: influence of context on responding acts



(b) Students: influence of students' role on responding acts



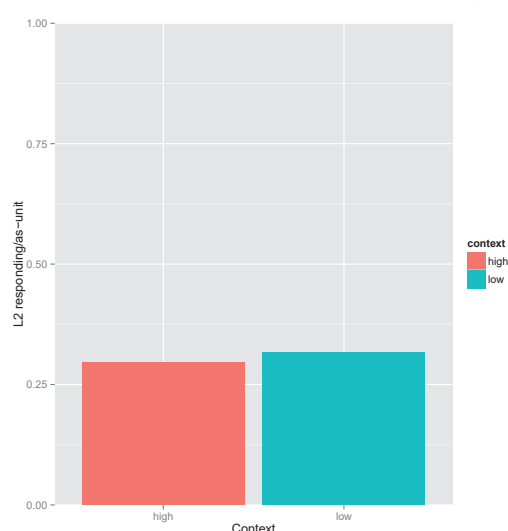
(c) Students: influence of task demand on responding acts

**Figure 6.22:** Students: effects of task factors on the number of responding acts produced

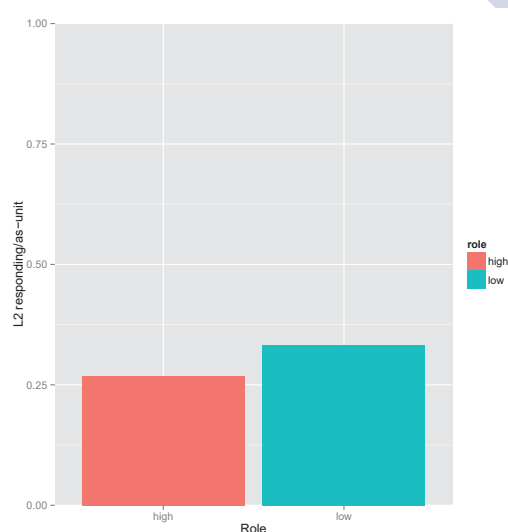
If the typical exchange in the classroom is “initiation-response-followup”, and the students are not playing the role of “respondent”, the teacher takes this role immediately. This can be observed in excerpt 6.16; during a board game, the student “A13” is performing initiating acts to carry out the actions in the game: “change”, “can I have ...?”. It is a word-formation game in which the students have letters with the objective of forming words as long as possible. They obtain a point for every letter they use. They can trade letters with their classmates if it is not possible to form any words with the letters they already have; “A13” wants to complete

a word and is asking for a trade. It is remarkable that this excerpt was extracted from the same lesson as excerpt 6.15.

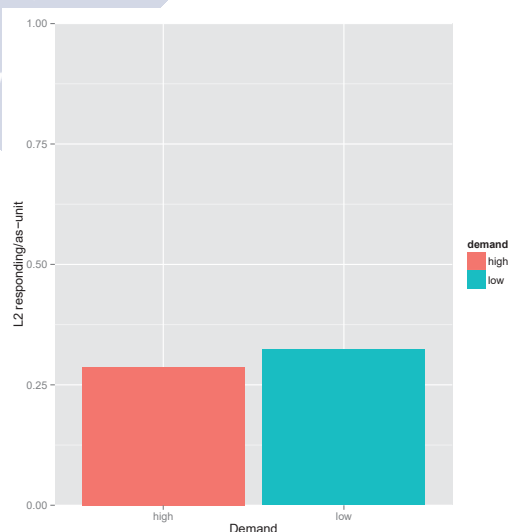
In the same situation, “A15” and “A13” used the language differently. “A15” is using one-word sentences in the L1; “A13”, on the contrary, is using the L2 to carry out the actions in the game. He or she even uses the L2 to obtain the meaning of a word he does not remember. Even for tasks which favour an increase in the number of initiating acts from the students, it does not work in the same way for all the students.



(a) Teacher: influence of context on responding acts



(b) Teacher: influence of students' role on responding acts



(c) Teacher: influence of task demand on responding acts

**Figure 6.23:** Teacher: effects of task factors on the number of responding acts produced



**Excerpt 6.16:** (From appendix E)

1123 A13: change  
 1124 T: or trade  
 1125 A13: whats cambiar in english  
 1126 T: trade . you want to trade you have to say can  
           i have  
 1127 A13: can i have o por  
 1128 T: me estoy hartando e no no no in english o and  
           q

## Interpersonal acts

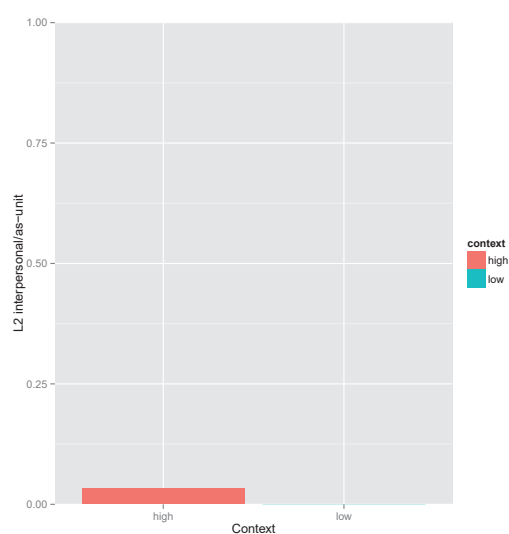
Interpersonal acts convey the functions of greeting, thanking, saying goodbye, etc. (see section 3.1.3, on page 45). This type of speech acts is of utmost importance in human communication. Although students are usually taught these linguistic exponents at a very early stage –kindergarten– the results obtained show that the production of such speech acts is especially scant in the students’ L2 productions (see figure 6.24). Nevertheless, tasks with a high level of “context” or “demand” resulted in a higher number of interpersonal speech acts produced by the students. In fact, the number of speech acts for tasks with a low level of “context” or “demand” was zero.

Some examples were found in the transcriptions where the teacher directs the student to produce interpersonal speech acts, since they do not occur naturally. It is possible, however, that this is a characteristic observed in children of this age (six and seven years old), even when they are using the L1. The examples below (excerpts 6.17 and 6.18) show that the teacher asks students “A12” (in the first example) and “A15” (in the second example) to say: “thank you”. Student “A10”, instead, says “you’re welcome” spontaneously in the second example after being prompted to respond in the first example with: “what do you say?”. The examples show how quick students of this age internalise exchanges of this kind.

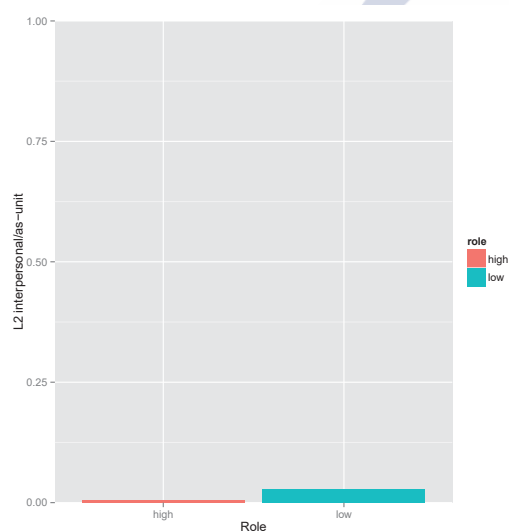
**Excerpt 6.17:** (From appendix E)

1166 T: A12 you have to say thank you  
 1167 A12: thank you  
 1168 T: what do you say  
 1169 A10: youre welcome

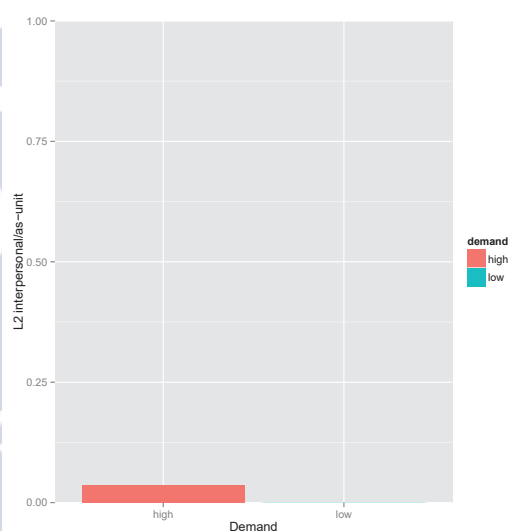
**Excerpt 6.18:** (From appendix E)



(a) Students: influence of context on interpersonal acts



(b) Students: influence of students' role on interpersonal acts

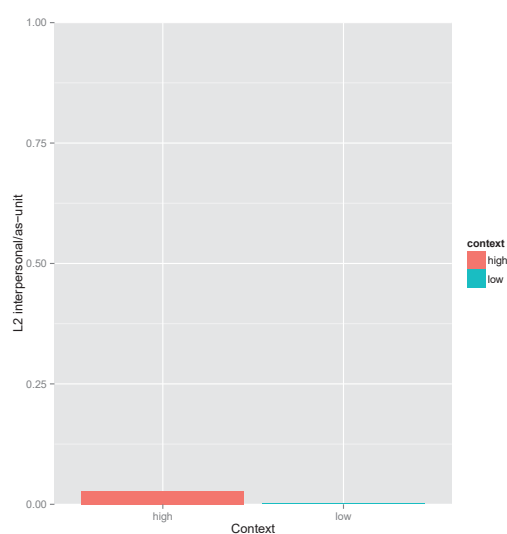


(c) Students: influence of task demand on interpersonal acts

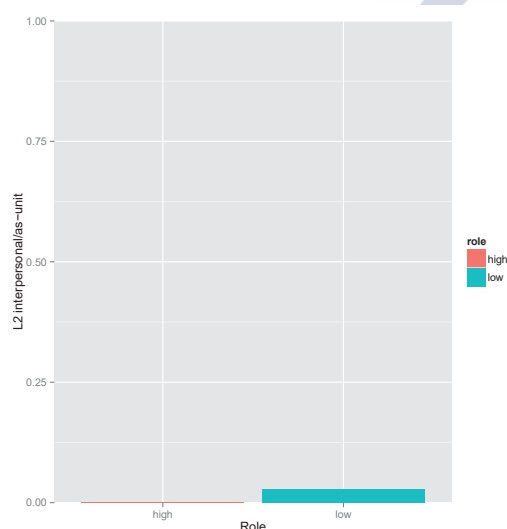
**Figure 6.24:** Students: effects of task factors on the number of interpersonal acts produced

1180 T: a c ..ok, ok you have to say thank you  
 1181 A15: thank you  
 1182 A10: you're welcome

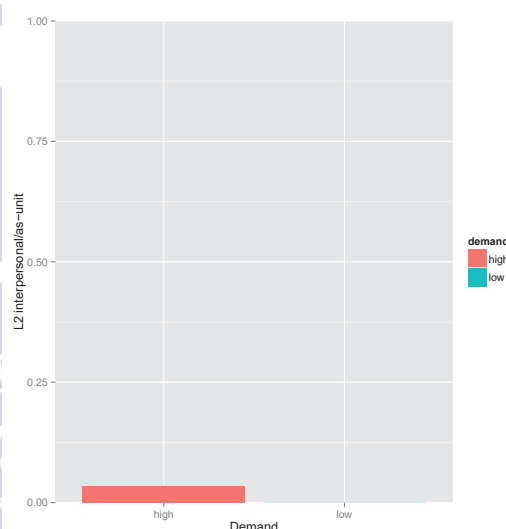
The lack of interpersonal speech acts in the students' productions in the L2 brings about a curious effect on the speech of the teacher, who suffers from an imitation effect and also uses the L2 with the same lack of interpersonal speech acts. Obviously, in other situations the teacher would use frequent interpersonal speech acts as, for example, in conversations with the language assistant.



(a) Teacher: influence of context on interpersonal acts



(b) Teacher: influence of students' role on interpersonal acts



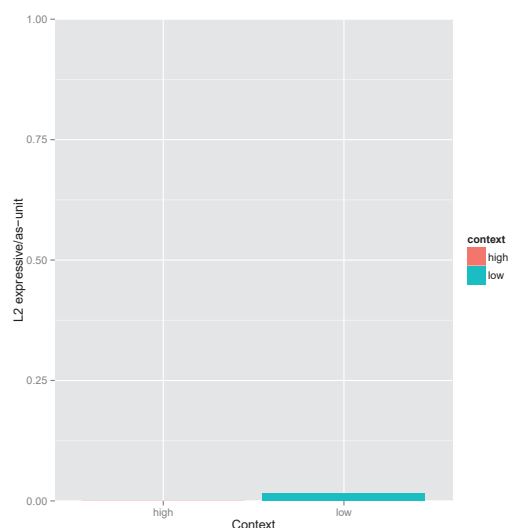
(c) Teacher: influence of task demand on interpersonal acts

**Figure 6.25:** Teacher: effects of task factors on the number of interpersonal acts produced

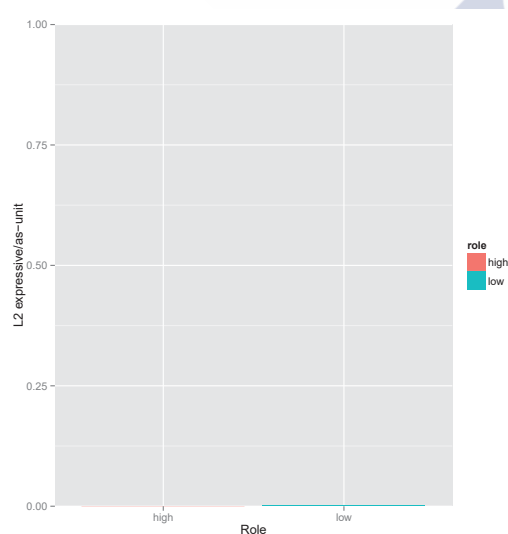
## Expressive acts

Expressive speech acts represent the emotional part of discourse (see section 3.1.3 on page 45). It is very common, in recent research, to refer to the notion of *appraisal* instead. “The term appraisal will be used here for the semantic resources used to negotiate emotions, judgements, and valuations, alongside resources for amplifying and engaging with these evaluations” (Martin, 2000: 145). However, I opted to stick to the terminology proposed by Leech and Weissner (2003) for the sake of coherence with the rest of the labels used to refer to

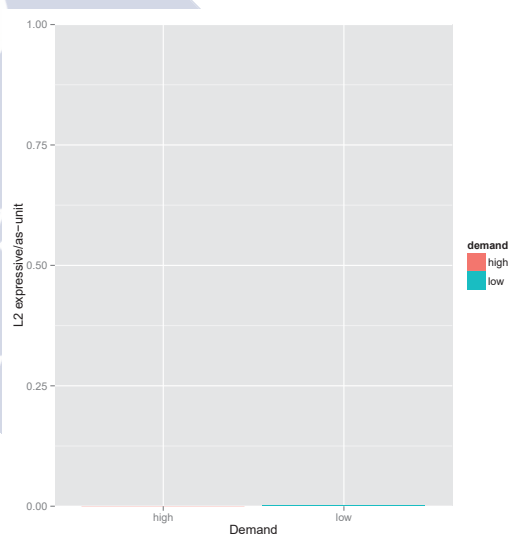
the communicative functions. Besides, the thorough development of the term given by Martin (2000) is not necessary given the scarcity or production of speech acts of this kind by the students which do not include emotions, judgements and valuations often enough.



(a) Students: influence of context on expressive acts



(b) Students: influence of students' role on expressive acts



(c) Students: influence of task demand on expressive acts

**Figure 6.26:** Students: effects of task factors on the number of expressive acts produced

If the use of interpersonal speech acts is scarce, this is even more in the case of expressive speech acts. Once again, it is the result of the low level of competence in the L2. Only a few examples of the expressive use of language could be identified in the transcriptions. In excerpt 6.19, “XXX” expresses that it is funny how the words “blue” and “glue” connect. It

is most likely a matter of chance that more expressive speech acts were produced during tasks with a low “context” factor. When working with such low numbers, statistical results cannot be taken as strictly. It was much easier to find examples of this kind of speech act in the L1. An example is excerpt 6.20, where the student “A10” expresses joy after landing on the target square while playing a board game.

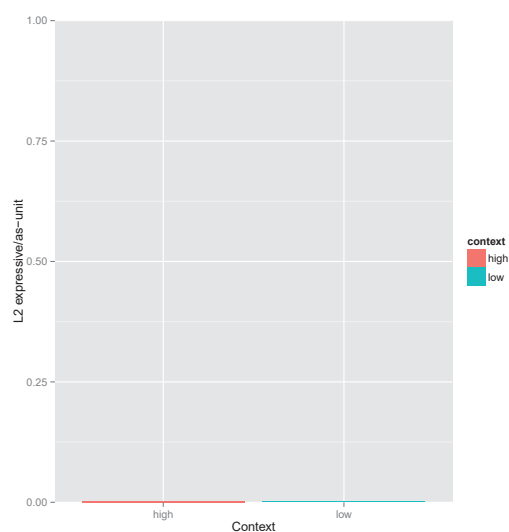
**Excerpt 6.19:** (From appendix E)

331 T: it's been long since we last reviewed the  
names of the objects .. the objects are those  
so .. what is this?  
332 X: pencil  
333 X: pencil  
334 T: what kind of pencil?  
335 X: pencil blue  
336 T: pencil blue?  
337 XX: blue pencil  
338 T: blue pencil yes perfect it's a blue pencil  
what is this? .. A14  
339 A14: blue  
340 T: it's not it's blue but what is this  
341 A14: glue  
342 T: yes it's glue it's a blue glue for example .  
this is red glue but this is a blue glue  
343 XXX: hahaha blue glue  
344 T: yes yes blue and glue . right . of course and  
what is this? put your hands up . A05

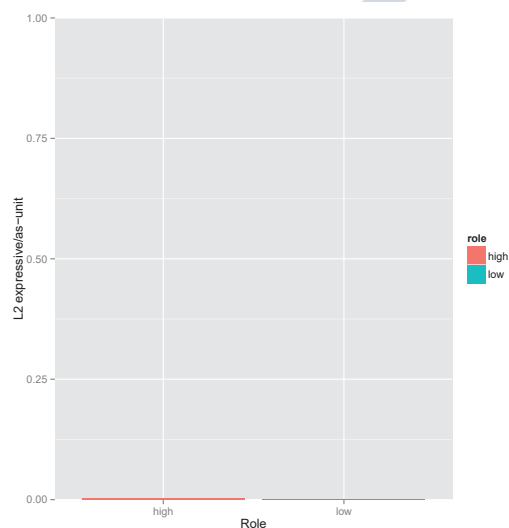
**Excerpt 6.20:** (From appendix E)

763 Kelly: three  
764 T: one two three is it already in the sea  
765 A10: si::: (claps)  
766 T: que suerte

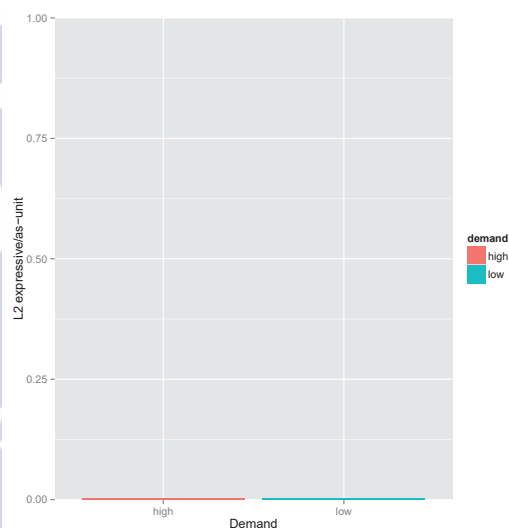
The teacher's speech was also influenced by the student's lack of expressive speech acts in the L2. The ones produced by the teacher, however, were more sophisticated. In excerpt 6.21, the teacher uses the L2 to express that the student “A08” was lucky when the teacher says: “how lucky you are”. Expressive speech acts were found mostly during games, which are tasks where a very high value for the factor “role of the students” was observed. This is important because, although the low level of production of expressive speech acts does not allow to come to sound statistical conclusions, is a good indicator that these type of tasks may improve the quality of the L2 produced by the students.



(a) Teacher: influence of context on expressive acts



(b) Teacher: influence of students' role on expressive acts



(c) Teacher: influence of task demand on expressive acts

**Figure 6.27:** Teacher: effects of task factors on the number of expressive acts produced

**Excerpt 6.21:** (From appendix E)

796     A08:     one two three four five six  
 797     Kelly:    good are you at the beach  
 798     T:        ok how lucky you are .. A08 your point

## Dialogue Control acts

Dialogue control acts include those utterances whose main function is to correct, self-correct, find about language, and so forth. Very few examples of this kind of speech acts were found

in the transcriptions. This is very surprising because even though the students had already learnt this communicative function in English (how to ask about the meaning, for example), they do not use it as frequently as they needed to. The example below (excerpt 6.22) is a clear evidence that they use these functions spontaneously, trying to find how to say something in English. It is possible that their tendency is to simply use the L1 when they do not know, or they can not remember the words in the L2.

**Excerpt 6.22:** (From appendix E)

- 36 T: when im speaking be silent for example A10 .  
whats your favourite game  
37 A10: whats football in english  
38 T: football  
39 A10: football  
40 T: ok and yours . A16?  
41 A16: whats construcciones in english  
42 T: (xxx) constructions game

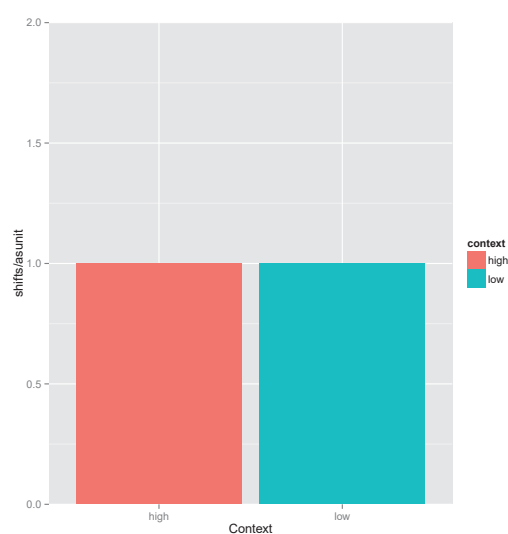
### 6.3.7 Code-switching and translanguaging

We turn now to the analysis of code-switching and translanguaging. Even though they are often used interchangeably, Lasagabaster (2014: 558) advocates the use of the term “translanguaging” to reinforce the strategical aspect of this phenomenon for making communication work (see section 3.3, page 54). In my view, this strategical use of code-switching is not so clear in some of the examples observed in the transcriptions. Thus, I will use the more general term “code-switching”.

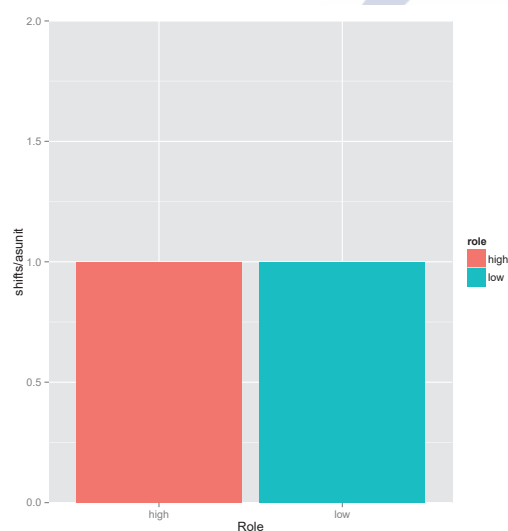
Code-switching consists on the use of the L1 interfering expressions in the L2 or vice-versa (see section 3.3, page 54, for more details). Excerpt 6.23 shows a mixed use of Spanish and English. In the teacher’s first turn, the use of English was not recorded in the transcriptions because the teacher is referring to the explanation when he says: “Anything else creo que lo entendéis”.<sup>10</sup> In the next turn, however, the teacher uses the L2 in the middle of a sentence in the L1: “hay five things”. This is a way of using the words the students already know

<sup>10</sup>When analysing the transcriptions I found some differences in interpretation regarding the annotation of these types of code-switching. Some of these are annotated in this category whereas some other were not. I did not correct this to obtain a higher level of credibility.

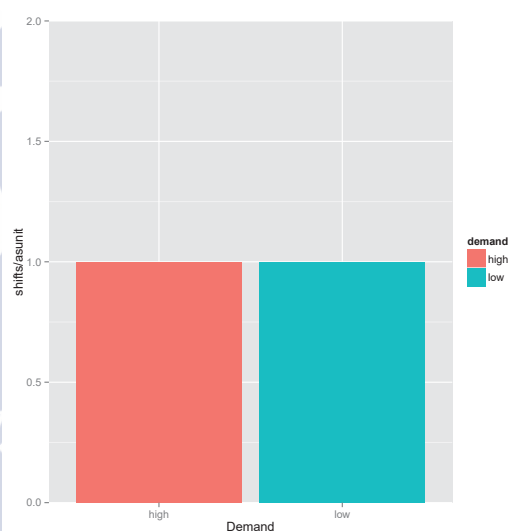




(a) Teacher: influence of context on code-switching



(b) Teacher: influence of students' role on code-switching



(c) Teacher: influence of task demand on code-switching

**Figure 6.28:** Teacher: effects of task factors on code-switching

and at the same time to make sure that the sentence is going to be understood. This is called “intersentential code-switching” (Hamers and Blanc, 2000: 259). In excerpt 6.24 the opposite phenomenon is observed: the L1 is used within a sentence in the L2. This kind of code-switching seems to be unconscious. A curious case was observed in some occasions, as in excerpt 6.25, where the teacher starts a sentence in Spanish with “so”. It seems to be totally unconscious because it does not facilitate the understanding of the message and teaching the word “so” was obviously not the teacher’s intention.

**Excerpt 6.23:** (From appendix E)

- 89 T: anything else creo que lo entendeis verdad? .  
anything else is algo mas  
90 A13: cookies  
91 T: hay @five @things . si hay algo que quereis  
decir y no esta ahi lo podeis poner . no cookies  
ahi hay @your @name @your @favourite @snack for  
example . you can write your favourite football  
player . i dont know

**Excerpt 6.24:** (From appendix E)

- 141 T: cleopatra doesn't have a sword el cid has a  
sword do you see the difference? has doesn't  
have for example A10 which is correct? . A16  
has a sword . or A16 hasn't got a sword? es que  
use una palabra distinta doesn't have a sword .  
he has or he hasn't @perdon she has or she doesn  
't

**Excerpt 6.25:** (From appendix E)

- 541 T: @so vamos a hacerlo e:: con la tecnica que  
mas os guste si quereis con brush si quereis con  
ceras si quereis con pinturas si quereis con  
papel de colores

The use of code-switching by the students is slightly different because they do not have a specific intended purpose in terms of the way they use the language. When the students mix the languages, they do so because they do not find the words they need to communicate the message in the L2, and thus use a word in the L1. This is clearly observed in excerpt 6.26, when “A08” cannot remember the English word for “pirámide”, or when “A10” negates the verb “has got” with the Spanish “no”. This type of code-switching is called intersentencial (Hamers and Blanc, 2000: 259) (see section 3.3, page 54) .

**Excerpt 6.26:** (From appendix E)

- 192 A08: has got a @piramide  
193 T: a pyramid well ok that's not exactly true  
pero puede valer A13  
194 A07: el cid @no has got

It is clear from the examples given above that the teacher uses code-switching consciously. Even though the use of code-switching by the students does not have any evident communicative intentional purpose, the teacher, on the contrary, clearly resorts to it

when he assumes that the message will be difficult to be understood by the learners if this is conveyed only in the target language. We can then say, following Lasagabaster (2014: 588), that the teacher is “translanguaging”. It is curious that the attitude towards translanguaging that the teacher has is positive. However, I found some examples in the transcriptions in which the teacher asks the students to use the L2. In excerpt 6.27, the teacher stops the flow of communication to make the student repeat the sentence in English. The example in excerpt 6.28 is very similar: the students ask the teacher to sing another song together in Spanish, and the teacher makes them repeat the request in English; however, he answers “no” –they cannot sing again–. In this case the teacher did not ask for the sentence to be repeated in the target language for the sake of communication to flow since his intention was not to repeat the song at all, but to get them using the target language.

**Excerpt 6.27:** (From appendix E)

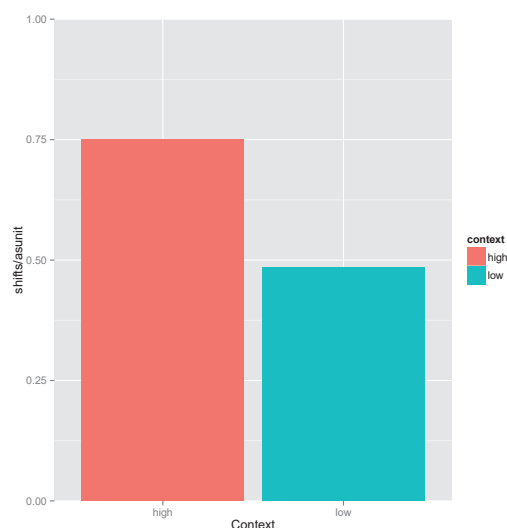
128 T: or boabdil . because boabdil lives in castles  
 . he wear a helmet . helmet is casco . he  
 wore a helmet . he wore an armour . he lived  
 in castles . he was not spanish . well he was!  
 spanish  
 129 A09: y ademas asterix no tiene espada  
 130 T: ok you can say that in english .. asterix  
 doesn't have a  
 131 A13: sword  
 132 T: sword

**Excerpt 6.28:** (From appendix E)

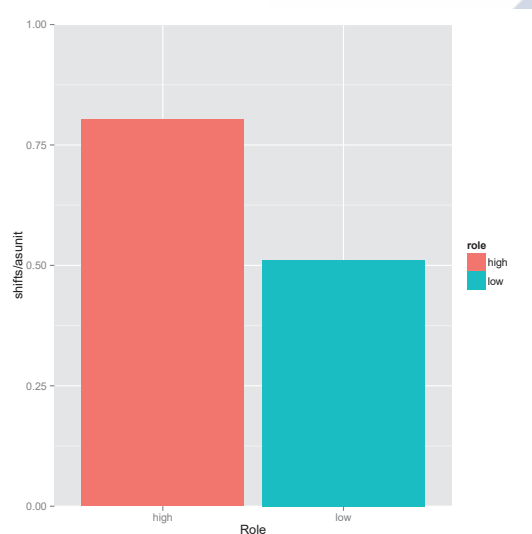
599 XXX: otra! otra! otra!  
 600 T: no no no no no no in english if want @otra  
 you say .. we want more  
 601 XXX: we want more we want more we want more  
 602 T: no no no no more .. no more .. thank you  
 thank you thank you no more today A11?

This attitude of the teacher, who is using translanguaging repeatedly but wants the student to use only the L2, and even interrupts the natural linguistics exchanges to achieve that, may seem contradictory –fluency is generally good–, but the teacher in this case is trying to find the balance between letting communication flow fluently and at the same time obtaining the highest amount of practice in the L2 possible. There is not a definite answer as to the correct amount of L1 and L2. It is the teacher who has to understand the situation and decide what

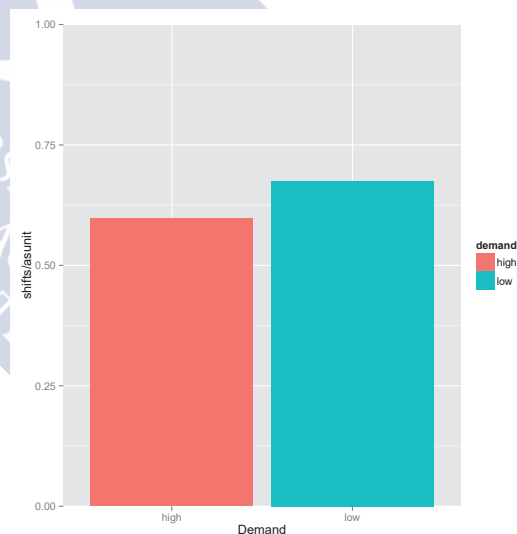
to do. It is inherent to the learning process that teachers will make many mistakes, and they have to, firstly, be aware of these mistakes –by researching their own practice– and learn how to adapt their own teaching to respond to such mistakes.



(a) Students: influence of context on code-switching



(b) Students: influence of students' role on number of code-switching



(c) Students: influence of task demand on code-switching

**Figure 6.29:** Students: effects of task factors on code-switching

After a qualitative analysis of code-switching, we consider quantitative data. There is a strong effect of the “role” and “context” variables on the number of shifts in the L1 from the L2 in the productions of the students. This can be seen in figures 6.29a and 6.29b. The average productions in the L2 by students is larger when the level of the “role” or “context” variables

is high. In the case of the “demand”, the effect is the opposite (figure 6.29c), and it is not so strong. This means that the students use more words from their mother tongues (Galician or Spanish) to complete messages when they are trying to express themselves in the L2.

### 6.3.8 Teaching style

Although this variable was not initially considered in my study, in the quantitative and, more particularly, the qualitative analysis of the data, I realised that the communicative and teaching styles of the teacher could affect the production of the L2 to a far greater degree than I had assumed. I found evidence of this in the transcriptions. In section 6.3.4 (page 139), I offer some examples of the teacher adapting his discourse depending on the language assistant’s communicative style.

Apart from this, there are numerous examples of particular features of the teaching style that possibly affect the production in the L2 by students in a much more significant way than the factors “role”, “context” or “demand”. One important feature is the ability to get the students to learn useful formulae that they can acquire through repetition, without the need of understanding the grammar involved. The example below (excerpt 6.29) shows how students “A12” and “A10” learn to participate in a game using English. They learn that they have to say: “letter” if they want to have an extra letter to form words, and the formula: “can I have?” if they want to trade letters. The learning of the latter is very interesting, because they can easily infer the use of this formula for different contexts.

#### Excerpt 6.29: (From appendix E)

1201	A12:	letter
1202	T:	letter . there you go . don't look don't look bueno no pasa nada
1203	A10:	can i have?
1204	T:	para empezar te voy a dar tres o cuatro porque nosotros llevamos un rato ya
1205	A10:	can i have a o @por?

The strong effect of the variable “context” was confirmed by the pilot study and the main study (see sections 6.3.2 on page 116 and 5.2.3 on page 88). I found evidence that the actual use of the context by the teacher may be more important than the contextual nature of the task.

On excerpt 6.30, the teacher is referring repeatedly to the visual elements of a board game to get the students to listen and repeat those words again and again. Had the teacher not done so, the presence of that visual context may have not facilitated the students' learning of those words. They might have simply played the game in silence, or using the L1.

**Excerpt 6.30:** (From appendix E)

823	A12:	mountain
824	T:	to the mountain . where are you going?
825	X:	river
826	T:	to the river where are you going?
827	A10:	sea
828	T:	A12 repeat where are you going A11?
829	A11:	mountain
830	T:	to the mountain where are you going?
831	A08:	sea
832	T:	to the sea and you?
833	A07:	beach
834	T:	to the beach and you A13?
835	A13:	river

Some scholars have shown that the effect of a teacher's practice here is at least as strong as the effect of other common variables that are usually observed in classroom research, specifically in terms of students' achievement. Blazar (2017: 1) is very clear about this: "over the past decade, research has confirmed that teachers have substantial impacts on their students' academic and life-long success". Johnson (2017: 84) also claims: "one can conclude, by the findings in this study, that teacher quality as represented through a teacher's effectiveness plays a significant role in students' academic growth". Wenglinsky (2001) found how important the influence of the teacher variables was in a research context where he was looking for the effects of variables outside school, such as social factors.

*The first hypothesis—that, of the aspects of teacher quality, classroom practices will have the greatest effect is confirmed by the models (...) The second hypothesis—that the total impact of the teaching variables will be comparable to that of student SES (socio-economic status) is also confirmed (Wenglinsky, 2001: 29)*

In the specific context of CLIL research, Soler, González-Davies, and Iñesta (2017: 485) also found evidence of this in the interviews to principals in schools in Catalonia: "Principals revealed that having competent, motivated, and convinced teachers was the main factor

contributing towards the successful implementation of their CLIL programme”. However, these scholars did not find that teachers had such a clear view of this issue: they focused, rather, on the importance of training.

## 6.4 Conclusions

I will begin this section by discussing the research questions according to the results previously presented. Then I will present conclusions about the “RCD hypothesis” that was proposed and formulated in section 4.1, p. 60. Then, I will offer some remarks about additional findings that were not planned in the original design of the research study. I will end the section by discussing the pedagogical implications that can be derived from the analysis of the results.

### 6.4.1 To what extent does the typology of tasks used in the classroom condition the language used by both the teacher and the students?

From the data analysis presented above, we can conclude that the typology of tasks does condition the language used by both teachers and students. The dimension “context” in the tasks represents its high influence on the quantity of language produced by both teachers and students. This was expected because the use of contextual elements, such as visual aids, CD, etc. or familiar vocabulary and topics in the classroom, makes everything easier to understand and therefore students participate more actively in the tasks.

A high degree of participation of students in the input required for the tasks (“role” dimension, see section 4.1) also has a significant effect on the quantity of the spoken L2 produced. Again, this is very logical and is to be expected. It is a straightforward idea that the more opportunities the students have to be an active part in the input, the more L2 they will produce. However, the quantity of spoken L2 produced by the teacher decreases when



augmenting the students' participation. This also seems to be reasonable although the teacher has to make a choice between increasing the amount of L2 that students produce and the amount of L2 that the teacher produces, since when one of them increases, the other decreases. This choice has to be made very carefully.

Increasing the amount of language produced by the students may be positive, but only to a certain extent. It depends to a large extent on the students' command of the language. In the case of the participants in this study, for example, the quality of the language produced by the students was really low. It was mainly composed of one-syllable utterances and formulaic expressions (see section 6.3.2 on page 116 for examples).

In my view, in situations similar to the one here presented, the input from the teacher is wholly necessary in order to get learners to the ZPD (Vygotsky, 1978: 86), that is, to a level of complexity a little beyond their level of competence. The same idea is present in the *Input Hypothesis* (Krashen, 1981) (see section 4.1.2, page 68). Enough *comprehensible input* ( $i+1$ ) cannot be achieved if it is only obtained from the input by students since the quality of this input is not enough to produce learning. It is good that the teacher explains the activities and participates in most of the communicative moves in the classroom because the input from the teacher is deliberately designed to be the most appropriate for the specific situation in each context. Therefore, if we want to increase the amount of comprehensible input in the L2, it is in general terms better that this input comes from the teacher. Nevertheless, in other cases, where we look for an increase in the students' oral practice –because we consider that they have already achieved a certain level to produce input for their classmates of enough quality–, we should increase the factor “role” in the tasks included in the lesson plan.

*There is a general consensus among researchers that for language acquisition to occur, perceptual and representational capacities of some sort must act in some way on auditory (and visual) stimuli present in the learning environment* (Carroll, 1999: 38).

The dimension “context”, on the other hand, provides an increase of the input from both the students and the teacher. For this reason, increasing the amount of context embedded in the tasks is a safe bet. However, it is necessary to be very cautious when increasing the participation of students in the input.

I very much expected the cognitive demand factor to have a higher effect on the quantity of spoken L2 produced; the data, however, was very consistent in all the conditions and it seems to be irrelevant. A possible explanation is that at such low levels of difficulty of the content subject (we are talking about students who are six and seven years old), the differences in cognitive demand are not that high. It is quite possible that at higher levels of education, this factor would have a more visible effect. Thus, as Bruton (2011b: 524) claims: “if the content is conceptually difficult, the FL medium will make it even more difficult to assimilate”.

### 6.4.2 What kind of spoken tasks really promote oral communication?

From what was said in section 6.4.1, the dimensions of the tasks that show the highest influence on the use of spoken L2 in the lessons are the “role of the students in the input” and the “context embedded”. *RCd* and *RCD* tasks should be promoted in order to increase oral communication by the students in the classroom, that is, tasks with a high participation of the students in the input and with a high level of context aid. This is in line with what was pointed out above that, in general terms, the increase of the amount of “context” in the activities is a safe bet.

In order to increase the spoken production of the L2 by the teacher, on the contrary, *rCd* and *rCD* tasks should be used. Although the results of the ANOVA analysis are not conclusive, I firmly believe that the factor “demand” is also important. The real effect of the *demand* factor goes in the opposite direction, as Cummins (2000) predicted, meaning that lowering the cognitive demand should increase the amount of spoken L2 produced by the students. I have to say that it was very difficult to label the demand factor in the task-episodes, and if I had to repeat the labelling, I might introduce some changes in this respect. For the sake of the quality of data, I did not modify the labelling of the segmentation on the transcriptions once I started the interpretations of the results, since I might thus have been influenced by my own expectations. Apart from that, as I explained in section 6.2.3 (page 106), I had some conditions missing in the observations, and they were precisely those related to the demand factor. As I said, I tested the analysis with and without the adjustments and the results do not change

significantly but it is clear that the data in this study does not allow high levels of precision in the measurement of the effects of the cognitive demand on the tasks.

Thus, the tasks that should be promoted depend to a great extent on what the teacher wants and intends to. In any case, promoting those conditions with a high context component increases the spoken L2 production by both students and teachers. The question is whether the development of the syllabus specifically requires tasks with a higher difficulty or with a higher participation of students. In fact, the primary education curriculum in Galicia (Xunta de Galicia, 2014) includes some educational standards related to team work, which suggests that tasks with a high participation of students should be carried out; some other standards, however, refer to complex tasks, such as summarising, where increasing the complexity of the tasks is necessary.

Cummins (2000) predicted that activities with more context and less cognitive demand result in better performance by the students. He proposed that we could start with Basic Interpersonal Communication Skills (BICS) and then move on to CALP and at the same time start with LOTS and then move onto HOTS (see section 4.1.3 on page 71). This means that we should start with activities with low cognitive demand and high context and move on towards activities with high cognitive demand and low context. Cummins' idea is to prepare the students as soon as possible for an environment where activities with low context and high demand (CALP) are the rule. A very similar idea is found in the "Cognition hypothesis" (Robinson, 2005; Robinson and Gilabert, 2007; Robinson, 2007), which claims that a good syllabus design should go from less complex to more complex tasks.

This idea of going from LOTS to HOTS does not seem to be so obvious in my view. For example, if we find that the decrease of quality in the L2 productions that results from reducing the context and augmenting the demand is too high, this may not be a good idea, depending on the educational objectives of the teacher. Furthermore, it is not so clear that students need to reduce the context gradually or augment the demand in order for learning to take place. It is perfectly possible that students learn how to use the skills that they are expected to even though they might have only practised the language with activities with a high context level. "Education, therefore, is a process of living and not a preparation for future

living” (Dewey, 2011: 7). Whatever degree of similarity with real situations we achieve, the tasks in the classroom will always be a simulation of real conditions, since we are limited by the difficulty of what we can replicate and what is feasible for the students to solve. Therefore, there is no point in forcing students into conditions in which they cannot solve the tasks. This is another reason why the concept of *scaffolding* (section 4.1.2, p. 68) is so important in education in general, and in CLIL particularly. It is not a good idea to go beyond the point where students are able to solve the tasks, and this means that we should always bear in mind our initial educational objectives.

According to Vygotsky (1978), it is better to work in the *Zone of Proximal Development* when we are teaching children; that is to say, to plan tasks that are challenging for students but not beyond their real possibilities. This is in line with the concept of “comprehensible input” (Krashen, 1981; Krashen, 1994; Krashen, 1998). Indeed, if we work all the time in the *Zone of Proximal Development*, we will find that we do not really go that far with the “cognitive demand” according to the model proposed in this work (see section 4.1) because we should not go beyond the abilities of the students in order to be sure that they will be able to carry out the activities independently and at the same time they will find some difficulties that can be overcome.

In some contexts, what Cummins and Robinson argue for –completing the sequence from low order thinking skills to high order thinking skills– could be the best solution, in the case that the teacher really needs the complexity factor of the L2 production of their students to increase, because this is what they need to learn. This can occur in higher levels of education, when completing CALP activities is required to comply with the standards. However it is up to the teacher to decide whether it is in fact necessary to go too far in increasing the cognitive demands of the tasks. The participants in this study, for instance, are not expected to do highly cognitive demanding tasks since they are primary school pupils of a foreign language. Children’s brains in grades one and two are not yet developed to perform abstract activities.

However, the low level of cognitive development of students is not the only reason which would suggest that increasing the cognitive demand is not a good idea. The content subject itself may not include highly complex tasks. Physical Education or Arts & Crafts are good

examples of the most common subjects taught through CLIL (see section 2.2, page 27). And even at some levels of secondary education, these subjects do not attain a high level of cognitive complexity.

In case the teacher faces content subjects that require really cognitive demanding objectives, the need to find a way towards HOTS would be justified. Thus, it is the teacher, when planning how to teach a content subject through CLIL who decides how necessary it is to remove the scaffolding, either partially or completely.

It is important to note that even though we may increase the difficulty of the tasks over time, the abilities of the students will improve as well, so the difficulty of the task remains at the same distance from their new abilities and skills. This is something that must be taken into account when classifying the tasks. In table 4.3 from section 4.1 (see page 75), I described a way of taking into consideration, and at the same time, both the objective of the cognitive demand of the task and the actual circumstances of the students. However, it is a good idea to rethink these calculations for different contexts. In other words, the difficulty of an activity must be judged depending on each particular case.

To sum up, I would prefer *rCd* or *RCd* tasks, that is, tasks with a high level of context embedded and low cognitive demand in order to increase the amount of spoken L2 production in CLIL settings. However we should find the balance between the necessity of increasing the production of spoken L2 from teachers and students or to achieve highly demanding goals in the content subject.

### **6.4.3 To what extent does the presence of a language assistant encourage the use of English by the students?**

The measurements of this factor are not so robust as for the others, because they were not balanced (same number of measurements per value of the factor). However, the results obtained seem to make sense. The students use English more often when the assistant is in the classroom and at the same time the use of the L1 decreases.

Teachers, for their part, use English at a lower proportion when the assistant is present. This is again as expected because the time available to speaking is shared –not only the teacher is speaking to the student but also the assistant–. The model provided by the assistant is better for the students, not because of its quality, which may or may not be of a higher standard, but for the realistic effect it provides. Besides, the presence of the assistant provides a cultural background that is much more difficult to be conveyed by the Spanish teacher.

Overall, the work of the language assistant is positive, with more pros than cons. However, a lot of work has to be done in order to optimise their role in the schools.

*Debería hacerse una selección más exhaustiva de los candidatos puesto que, si bien se indica en la convocatoria que los solicitantes deberán ser expertos, se ha podido constatar que los nativos que llegan a los centros no tienen ningún tipo de formación metodológica, ni están familiarizados con la didáctica de las lenguas y que por el simple hecho de ser nativos ya se considera que están capacitados para la labor docente que han de desempeñar en los centros educativos (Couto Cantero and Bobadilla Pérez, 2017: 65)[Author's translation].<sup>11</sup>*

#### 6.4.4 To what extent does the number of years the students have been involved in the CLIL programme affect their performance in the L2?

The number of years students were engaged in CLIL does not seem to be a determining factor for the amount of L2 produced in the classroom. This result is not the one I expected. I assumed that those students who had been studying CLIL subjects for a longer period of time would use the L2 more often. Firstly, because they would have more resources to talk about the subject matter in the L2, since they had already been using the target language for this particular subject and they would thus not need to spend so much time in the learning process. Secondly because, according to some of the studies mentioned in section 2.1 (page 19), the

<sup>11</sup>A more exhaustive selection of the candidates should be done because, even though in the job offer it is said that applicants have to be language teaching experts, it has been observed that native speakers who arrive at the schools neither have any kind of methodological training nor familiarity with language didactics and for the simple reason that they are native speakers it is considered that they have the skills required for the teaching tasks that they will have to implement at schools.



motivation to use the target language should have increased as a result of following the CLIL programme for a longer period of time.

The reason why the amount of production in the L2 is not higher for the students who have been studying CLIL for a longer period may be connected to the age factor since the differences between the group of the first-timers and the more experienced learners is very small. It may be the case that the number of years in CLIL may not make any difference considering the difficulty of the content matter to be learned and the features of the L2 required to obtain this knowledge in grades 1 and 2 of primary education. Replicating this research study with learners of other age groups might yield significant results for this variable.

### 6.4.5 The RCD hypothesis

The RCD hypothesis (chapter 4) states: *there are three task factors that affect significantly the quantity of the L2 produced in the classroom: the role of the student, context support and cognitive demand (RCD).*

Former studies have analysed the influence of “task complexity” and “here-and-now” dimensions of tasks on language performance. These two dimensions are highly related to the context support and cognitive demand variables described by Cummins (2000). Some of these studies have demonstrated that these two factors have a clear effect on language performance (Skehan and Foster, 1997; Michel, Kuiken, and Vedder, 2007; Darmi, 2012; Declerck and Kormos, 2012; Prefontaine and Kormos, 2015).

The results of this study show that the role of the students in the task also affects significantly the quantity of the spoken L2 produced. The results for the “context support” were also significant.

The “cognitive demand” factor, on the contrary, did not show significant effects for the participants in this study. I believe that replications of my experiment with groups of students under different conditions will show that the effect of the cognitive demand is also significant. Some scholars (Robinson, 2005; Robinson, 2007; Robinson and Gilabert, 2007)



claim that task complexity, which would correspond to the cognitive demand in my model, is the dimension that should be considered as the focus for task design.

Summing up, it seems evident that these three factors emerge as clear dimensions that define tasks, at least if we intend to study the effects of those dimensions on language performance. Until now, many scholars saw the “context” and “demand” dimensions as clear centres of interest. The addition of the “role” dimension, my own contribution, defines a three-fold model for tasks. I do not claim this model to be complete, but it moves us closer towards a complete taxonomy. I followed a procedure to find the factors that statistically describe the reality of a situation in a similar way to Gardner (1983: 62), when he described the notion of *multiple intelligences*. The first step was to identify candidates to be dimensions of tasks. After identifying those candidates (“role”, “context” and “demand”), I tried to prove that they show “signs” that confirm that they will be “genuinely useful” for the purposes they are intended to. In my case, they have to be useful for the teacher who wants to conduct action research. Some of Gardner “signs” to test the candidates were the potential isolation by brain damage, the existence of *savants* or the susceptibility to encoding in a symbol system. The conception of task is much more abstract than the nature of the “intelligences”, which are related to biological facts. Instead, the “signs” that I used to isolate the candidates to be dimensions were merely statistical. The candidates for becoming dimensions will be useful to the researcher if they prove to be able to isolate successfully the tasks in the classroom. The results shown in section 6.3 (page 115) are very promising since the candidate factors yielded significant statistical results.

#### 6.4.6 Additional findings

In section 6.3.8, page 163 I discussed a variable that was not be considered in the initial design of the study but stood out as a very influential one in the analysis of the data. This relates to teacher practices, or the teacher’s teaching and communication style.

After the analysis of this variable, it was shown that the “teacher” variable is the most important one in classroom research. It might not be possible to decide whether the effects of

the observed factors “context”, “role” and “demands” really exist if we compare observations that come from different teachers. In section 6.2.2, page 98, I justify why action research is the most appropriate way to really contribute to a corpus of knowledge about what is going on in the classroom.

*The recommendation is to continue to research and explore teachers delivering instruction in their natural classroom settings to determine the other variables that influence student learning growth (Johnson, 2017: 84).*

Here is another important reason in support of the idea of focusing our research on obtaining qualitative data from natural classrooms. The teacher variable defines to a great extent what really occurs in the classroom. Thus, the necessity of deep qualitative description of the teachers’ characteristics and particularly their teaching style is clear. Furthermore, this makes the comparison of results from different classrooms too difficult because it is not possible to isolate completely the variables that come from the teacher’s actions. The only way would be a more “experimental” approach in which people trained specifically for this purpose would apply the tasks to be observed for the purposes of research. The problem in this case would be that we would not be doing research about the real conditions of the classrooms.

The scholars mentioned above (Wenglinksy, 2001; Blazar, 2017; Johnson, 2017) were looking for the characteristics that a teacher should have in order to be more effective for obtaining high achievement from the students. This is a remarkable effort, but it is outside the scope of my study. Instead, I am trying to provide those teachers who are already working at schools with the means to increase their ability to obtain more knowledge about their own practices and the practices of other teachers who do similar jobs. On this lines, Wiliam (2011: 11) described how if assessment is performed in a formative manner, it supports learning, instead of being only a means of recording the students’ achievement –“assessment for learning”–. Llinares, Morton, and Whittaker (2012: 285) point out: “teachers will need to adjust their tactics in the light of the information they gain”. In other words, teachers need a: “transition from what we call *testing culture* to an *assessment culture*” (Wolf et al., 1991, 33, italics as in the original). Hopefully, in this process they would find out about things that they

do that they shouldn't do, things that they should continue doing, and also find, in the work of other colleagues, ideas to improve their own teaching. It is not possible to introduce "perfect" teachers into the system, but we can help our teachers to get better.

### 6.4.7 Pedagogical implications

After the analysis of the results, my expectations to find an effect of the factors *role* and *context* which was clearer than in the pilot study (page 93) were confirmed in the main study. The results presented above indicate that tasks with a high "role" or "context" factor favour the production of spoken L2 by teachers and students measured in AS-Units per second. Increasing these factors is also beneficial for the quality of the language produced. This was observed both with the rubric in table 3.1 (page 53) and in terms of the number of initiating acts produced (see 3.1.3, page 45). This method of analysing the quality of language, by considering the number of initiating moves, has been already used in the literature (Llinares, Morton, and Whittaker, 2012: 79).

Although the results of the study seem to be very clear, it is difficult to turn these results into concrete actions that teachers can introduce into their practice. The pedagogical approach taken by the potential reader of this thesis may vary a great deal. Therefore, I consider that I am not in a position to propose an action plan that can be implemented by other language teachers. Instead, I will suggest a few general ideas that teachers can translate into actions which would increase the amount of context embedded in the tasks from their own lesson plans and make sense for their particular teaching styles. What follow are some examples of actions that increase the level of "context" for elementary school students:

- Introducing the highest number of **visual elements** as possible. Posters, flashcards or videos are good examples of aids that teachers can use to increase the amount of context in the activity. Teachers can also benefit from the use of real objects. Visual information will help the students understand vocabulary much easier. Internet and new technologies can also play an important role along these lines and this can be especially so with children and young learners.

- Working with **content from non-CLIL subjects**. Coordination with non-CLIL subject teachers can be a very interesting tool. It is possible to ask the teachers of Spanish/Galician to include texts related with the CLIL subject so that the students have a first contact in the L1 with the concepts they will have to learn in the L2.
- Connect the activities with **elements that are familiar to students**. For example, we can use nearby villages to explain North and South; or we can use the most typical jobs in the village to explain the structure of society. This is a widely extended pedagogical principle, to move from what is familiar to the students to what is unknown by them.

With regards to the factor “role of the students”, there are also some ideas that can increase the level of participation in activities. Examples of actions to increase the “role of the students”:

- Include the component of **information gap** in activities. To achieve this, some of the information to complete an activity should require the interaction with other students. An example is a set of sentences given to a group of students that have to be completed with a list of words that a different group of students has. It has been proved that learning precisely comes out of those exchanges between students.
- **Gamifying** the activities. The students will not get more actively engaged in the learning process if they are not sufficiently motivated. The opposite will be true if their motivation is high. Sometimes, even when the activity was not meant to produce a high level of participation, it will do so if the students are motivated enough. In the case of this study, board games worked really well: students used the L2 even when it was not in fact completely necessary. Once again, motivation proves to be a key issue in language learning and teachers should devise the means to design motivating activities for their students.
- **Drama**. The use of drama can be very effective, if students are inclined to do this. The use of drama becomes more natural if the CLIL subjects are: *Arts*, as with theatre plays; *Physical Education*, to exemplify exercises; *Social Studies*, where students can

play the role of Romans, Knights, etc. We have also observed that songs and rhymes can also be very effective especially when students are asked to sing or complete tasks directly connected with those songs.

Summing up, applying more “context” to tasks and achieving a higher “role of the students” seems to be an effective way to get a higher production in the L2 by teachers and students, both quantitatively and qualitatively. These findings confirm the ideas of Dewey (2015), who was convinced that learning is facilitated by making learners live contextualised experiences, instead of the traditional idea of memorising and reproducing. Although I could not find a clear evidence about the effects of cognitive demand, I believe that further research will indeed find this, confirming that working in the ZPD predicted by Vygotsky (1978) fosters learning.

In order to improve CLIL programmes, stakeholders should focus on the training of teachers, both at university and those who are already implementing these programmes. I suggest that in both cases the way to go is participating in action research projects, allowing the possibility of learning about their own teaching and also from other teachers. A good practice would be to finance visits to schools where teachers are already implementing CLIL and carry out research programmes during these visits. This would be easier in schools where more than one teacher is developing a CLIL programme; they could visit each other without having to go to a different school.

Although the findings in this study could be used to create didactic materials, this would be a compromise solution. Governments should trust their teachers, who should be the ones responsible for the creation of the best materials possible for the specific context in which they are teaching. Textbooks can lead to an “unprofessionalisation” of teachers (López Hernández, 2007: 9). Unfortunately, a large number of teachers think the textbook is the most important resource in the classroom (Arias Castro, 2018: 498-499). Even though this seems to be the current reality, the data for the study was collected in 2015. I am optimistic that there is a tendency to rely more on the teacher’s own ability to provide input. Arias concludes that the age of the teacher is an important factor in the use of the oral language in the classroom; she also found that pedagogical training of teachers is better now than some years ago, and

this is also an important factor in the use of the L2 in the classroom. Therefore, it might be expected that in the future teachers will use the L2 orally to a greater extent. In any case, it could be a good idea to adapt materials already created. Following this idea, those materials created or adapted by CLIL teachers would be more effective if they made use of technology. Children these days are attracted to anything that occurs on a screen: looking up a word in a dictionary, creating texts, chatting are all very motivating for them when done in this way. As I mention above, gamifying is another powerful tool to get learners engaged. Again, it is easy to implement games using tools such as “Moodle” (Canals and Minguell, 2018), which is included on all the websites of the *Xunta de Galicia*’s schools.

#### **6.4.8 Concluding remarks and suggestions for further research**

I will turn here the issue of whether the objectives of this thesis have been achieved. The first four chapters establish a theoretical background which set the foundations for the empirical part of the study. Firstly, I reviewed the state of the art of CLIL research, looking specifically at Galicia. I also described similarities and differences with other CLIL programmes in Spain. Secondly, I discussed previous research about the analysis of discourse in the classroom in order to frame the following empirical study. Finally, I set out the main theories in the field of task classification which I used as the basis for a new taxonomy of tasks.

With regards to the contributions of this dissertation to the field, it constitutes a new approach to a relatively unexplored field, that is, deep qualitative analysis of action research in CLIL programmes. Pérez Cañado (2017: 92) claims that: “through, for instance, qualitative case studies and classroom observation, on-the-ground praxis should be scrutinized and described in order to provide more comprehensive data and draw possible patterns on what CLIL looks like in practice”. This is especially so in the context of primary education in rural schools, where research has been particularly scarce.

In order to understand education in Galicia, it is essential to take into account these types of schools because they are the largest in number. According to official data from the *Xunta de*



*Galicia* (Xunta de Galicia, 2016a), 30% of schools are of the type studied in this dissertation. Only 28% of schools in Galicia are located in cities. The remaining schools –around 42%– are also rural schools, with similarities to the school where the participants in the present study learn. Thus, approximately 70% of schools in Galicia are located in villages with a population lower than 10,000 inhabitants, in which organisational issues share a large number of characteristics which are very different from the organizational characteristics of schools in the largest Galician cities.

The experience with conversation assistants (*auxiliares de conversación*) is an inherent part of CLIL programmes, since it is very common that the Galician government sends such assistants to those schools where a CLIL programme has been implemented. This topic has not been analysed in depth prior to this study. I described the interactions of two different assistants with the teacher and the students, and the possible influence of their presence in L2 oral production.

In addition, apart from the description of the pilot and main studies, I provided with a framework to assist teachers in their action research projects. This framework, described in detail in section 6.2 (p. 96) covers all the stages expected in a serious study: the design, the recording and transcription of the lessons, the data classification and the analysis of results.

A very important part of this framework is deciding how to segment and annotate discourse, which can be very challenging for people who are not familiar with the discourse analysis literature. In chapter 3 (p. 39) I proposed a very simple set of tags for the annotation of discourse features, based on widely accepted previous work, that can be easily identified by non-trained researchers.

The classification of tasks was also identified as an obstacle for teachers who want to start their action research studies. There are many ways to classify tasks, which are discussed in chapter 4 (p. 57). The aim of creating a new and original taxonomy for the simple categorisation of tasks, so that statistical analysis can be performed, was provided in section 4.1 (p. 60). Although some of the ideas to create this taxonomy were adapted from previous literature, an original idea was introduced, that is, the consideration of a variable that has not been included before in a taxonomy. Although the name “the role of the student in the task”



is similar to other notions used in previous work, it considers how the students participate both in the input and the output of the task. Section 4.1.1 (p. 66) was devoted to an explanation of this new idea.

As for suggestions for further research, similar studies with more advanced students would shed more light on some questions that were raised in the present research. For instance, the effect of the cognitive demand of the tasks on the production of spoken L2 may be higher with more advanced students. When working with students of lower grades, the change in complexity from one task to another is not very great, and the hardest point that a task can reach is very limited. It would not be ethical to add too much complexity to the activities, in that this would go beyond the scope of the students. Research should not interfere with the students' right to receive the type of teaching they require.

It would also be interesting to replicate the experiment with larger groups because the statistical analysis would be more robust, but some other issues would then come into play. Firstly, it would be technically challenging to make high quality recordings so that they could be easily transcribed –isolating the individual conversations from the noise–. Secondly, even though we could obtain a larger sample, in oral activities we cannot get the students speak at the same time so what could be gained by augmenting the sample would in fact be lost; in the end, only a few students would participate in the conversations.

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# **APPENDICES**





## A Summary of tasks

In this chapter I will give a detailed description of the tasks which were the subject for this study. This is a selection from the recordings after discarding those tasks which did not comply with the requisites of the research design.

<b>Task ID</b>	20130118-001
<b>Duration</b>	326 seconds
<b>Assistant</b>	Yes
<b>Type</b>	rcd
<b>Activities</b>	Colouring pictures
<b>Description</b>	The teacher discusses with the students about how they are going to colour some pictures. The part when the children actually colour the pictures is not of use for the analysis of the data.

<b>Task ID</b>	20130118-002
<b>Duration</b>	510 seconds
<b>Assistant</b>	Yes
<b>Type</b>	RCd
<b>Activities</b>	Placing pictures in the correct place
<b>Description</b>	They have to arrange pictures somewhere depending on the instructions they receive. There is a board with some elements in the landscape and they have cards which contain pictures of a road, a tree, and so on. The instructions are similar to: “put the ... in the ...”.



<b>Task ID</b>	20131212-001
<b>Duration</b>	131 seconds
<b>Assistant</b>	Yes
<b>Type</b>	RCd
<b>Activities</b>	Preparing a game
<b>Description</b>	The teacher discusses with the students about how they are going to get organised to play a game.

<b>Task ID</b>	20130120-003
<b>Duration</b>	378 seconds
<b>Assistant</b>	Yes
<b>Type</b>	RcD
<b>Activities</b>	A game
<b>Description</b>	A board and dice game. Similarly to snakes and ladders, they have to go to a place (on the board) that they have to name and refer to different places such as a lake, a mountain in English.

<b>Task ID</b>	20131128-001
<b>Duration</b>	552 seconds
<b>Assistant</b>	Yes
<b>Type</b>	rcD
<b>Activities</b>	Writing cards
<b>Description</b>	The students have to write and send a card to a group of students at the school where the assistant teacher used to work. The name of this school is Hampshire School, located in the American state of Illinois. This is a written task, so only the presentation of the task was used for the analysis of spoken language. It has been classified as high demanding (6 points in table 4.3, page 75) 0-4-2 according to the different categories defined in section 4.1).

<b>Task</b>	20131129-002
<b>Duration</b>	528 seconds
<b>Assistant</b>	No
<b>Type</b>	rCD
<b>Activities</b>	Saying sentences
<b>Description</b>	The students have to say sentences about historical figures they already know. The context is high because they have been working on this topic with lot of visuals for weeks. The task is demanding because they have never built sentences with this information. It is demanding linguistically speaking too, since they are real beginners. It obtains 6 points in table 4.3 (1-4-1).

<b>Task ID</b>	20131203-001
<b>Duration</b>	391 seconds
<b>Assistant</b>	Yes
<b>Type</b>	rCD
<b>Activities</b>	Writing cards
<b>Description</b>	They interview the assistant with questions they wrote on a previous task. The role of the students is considered low because they do not use other student's input in order to do the task. The context is high because they know what to do, since its part of a larger project. Besides, they know the topic really well. The demand is high because making these sentences is really demanding for them.

<b>Task ID</b>	20131205-001
<b>Duration</b>	289 seconds
<b>Assistant</b>	Yes
<b>Type</b>	rCd
<b>Activities</b>	Naming objects
<b>Description</b>	The teacher shows objects and the students have to name them in English. The context embedded in this activity is high because they are observing and touching the objects. It is not really demanding.

<b>Task ID</b>	20131205-002
<b>Duration</b>	710 seconds
<b>Assistant</b>	Yes
<b>Type</b>	rcd
<b>Activities</b>	Presentation of an activity
<b>Description</b>	They are told how to make Christmas cards. There are not any visual or manipulative aids for comprehension, so the context level is low.

<b>Task ID</b>	20131012-001
<b>Duration</b>	486 seconds
<b>Assistant</b>	Yes
<b>Type</b>	rCd
<b>Activities</b>	Songs
<b>Description</b>	The students sing songs that include the vocabulary of the content subject. Context is high because the songs are about things they have been working on a lot. The task is not really demanding. The role of the students is difficult to evaluate because all of them are singing, but they really sing along the teacher, not the other students.

<b>Task ID</b>	20140127-002
<b>Duration</b>	1082 seconds
<b>Assistant</b>	Yes
<b>Type</b>	RCd
<b>Activities</b>	A game
<b>Description</b>	Board and dice game. There is a board with landscape elements. They pick a card and roll a dice. The card indicates the place they have to move their counter and the dice indicate the number of squares they should move. The demand is low because they just have to move the pieces, there is no strategy so they do not have to think. It is considered as a high context task because they can see the pictures of the elements in the landscape on the board. They have also been studying the vocabulary for weeks.

<b>Task ID</b>	20140211-001
<b>Duration</b>	360 seconds
<b>Assistant</b>	Yes
<b>Type</b>	rcd
<b>Activities</b>	Song
<b>Description</b>	A new song is introduced. The teacher shows the new words needed to understand the song. It differs from the other tasks based on the singing of songs in that the pupils are not familiar with the lyrics yet and they are not provided with any visuals.

<b>Task ID</b>	20140214-001
<b>Duration</b>	1088 seconds
<b>Assistant</b>	No
<b>Type</b>	RCD
<b>Activities</b>	A game
<b>Description</b>	Scrabble-like game. They have small cards with letters and they have to form words. They can exchange letters with their partners. The role is high here because they have to react to their partners interventions. The context is high too because they can see the words, and the demand is high because this task is challenging for such little kids.

<b>Task ID</b>	20140217-001
<b>Duration</b>	1040 seconds
<b>Assistant</b>	Yes
<b>Type</b>	RCD
<b>Activities</b>	A game
<b>Description</b>	Poker game. The cards they use include vocabulary about the jobs. The strategy in this game is demanding, it makes them think about what they want to obtain and how they are going to do that. The students participate in the input because they have to act according to what their partners say they are doing. Context is high because they can touch and see the cards, as visuals for the instructions. For example, when I say: "I start a new round", I do it.

<b>Task ID</b>	20140311-001
<b>Duration</b>	416 seconds
<b>Assistant</b>	Yes
<b>Type</b>	RcD
<b>Activities</b>	Sentence completion
<b>Description</b>	They make up sentences from pieces of paper containing segments or parts of those sentences and then they read them aloud. Context is low in this task and although they are familiar with the topic, they do not have any contextual aids. This task is really demanding for them.

<b>Task ID</b>	20140313-001
<b>Duration</b>	788 seconds
<b>Assistant</b>	Yes
<b>Type</b>	Rcd
<b>Activities</b>	Answering oral questions
<b>Description</b>	The teacher asks questions about jobs. The context is low because they are not using visuals or any other kind of aid at all. The demand is low, because although they are creating sentences (HOTS), they are using very familiar models.

<b>Task ID</b>	20140317-001
<b>Duration</b>	561 seconds
<b>Assistant</b>	Yes
<b>Type</b>	rcD
<b>Activities</b>	Picture dictation
<b>Description</b>	The assistant teacher describes a picture and the students have to draw the closest they can according to the description given. The context is low because they cannot see the picture. They have to rely only on words. The demand is high because the instructions for the picture are hard to understand for their level. The role of the students is clearly low, it is the assistant who produces the input for the task.

<b>Task ID</b>	20140317-002
<b>Duration</b>	412 seconds
<b>Assistant</b>	Yes
<b>Type</b>	RCd
<b>Activities</b>	Picture dictation
<b>Description</b>	One student describes a picture and the others have to draw the closest possible they can according to the description given. Unlike task 20140317-001, now it is a student who produces the input. Therefore, this is a task with a high role of the students.





## B Transcriptions protocol

The transcriptions protocol complies with the XML language. This will make the manipulation of the data easier with the software used, obtaining the statistical tables needed for the analysis. In section 6.2.4 (page 112) I mention other experiences in the use of this standard (EXMARaLDA, SULEC, etc.).

In order to extract the necessary information for the statistical procedures, I will use a piece of software written by myself which assists in the process of adding annotations to the transcriptions and make calculations for the variables in the study (see section 6.2.4). It will work on many different platforms. The only requirement is that *Emacs* has to be installed in the user's system.

The software used in this work makes it possible to retrieve a text string that can be analysed by other software, like the one described in Lu (2010), which is called L2SCA and which uses the *Stanford Parser* and *Tregex*<sup>1</sup> to calculate different types of measures. However, in this case, it is not possible to use this automated tools because they cannot process AS-Units (see section 6.2.4 on page 114).

The format of the file which stores the transcriptions is the following:

```
<?xml version="1.0" encoding="UTF-8" ?>
<episodes>
  <episode>
    <number>DATE-NUMBER</number>
    <subject>Subject (level)</subject>
    <duration>duration in seconds</duration>
    <comment>Relevant comments about this episode</comment>
    <participants>codes of the participants in the episode</
      participants>
    <task>
      <role>low or high</role>
      <context>low or high</context>
```

---

<sup>1</sup>Retrievable from <http://aihaiyang.com/synlex/syntactic>.

```
<demand>low or high</demand>
</task>
<auxiliar>Yes/no</auxiliar>
<transcription>content of transcription
  <'student's or teachers code'><l1>content of an utterance
    in the L1<l1><l2>content of interventions in
    the L2</l2></'student's or teacher's code'>
  >
</transcription>
</episode>
</episodes>
```

## B.1 Participants

In order to identify the participants in the transcription, a code will be used. The real names of the students will be kept private.

```
<A01>transcription</A01>
<A02>transcription</A02>
```

If we don't know who is speaking:

```
<X>transcription</X>
```

When the teacher speaks:

```
<T>transcription</T>
```

## B.2 Pauses and other phenomena

. very short pause

.. longer pause

... even longer pause

.... really long pause

so: vowel stretching

so::: (when it is really exaggerated)

**wor-** incomplete word (for example, in false starts)

**hhh, mhm, mm, um, uh...** pause fillers

**heh** laugh

**heh heh heh** long laugh

**(dog)** when not sure of the word

**(x)** when the word is incomprehensible

**(xxx)** when some words are incomprehensible

**@** word in a language different from the actual language environment

## B.3 Comments

((cough))

((writing))

## B.4 Other

**?** Ascending intonation (really clear).

**!** Emphasis. Also capital letters.

**,** Descending intonation

**=** No pause between a person's turn and the next

## B.5 Annotation of pragmatics

As I mentioned above, the use of XML allows the annotator to specify layers. In this study three layers of abstraction are used: *task-episode*, *move* and *speech act*. They are hierarchically organised like this:

```
<episode>
  <SPEAKER move=''initiation''>
    <l2 clauses=''1'' errors=''0'' function=''initiating''>
      Hello</l2>
    </SPEAKER>
  </episode>
```

The label “<episode>” encapsulates the first layer. The moves are labelled by using the code assigned to a speaker. An attribute “move” defines the type of moves according to section 3.1. The last layer, speech act is tagged with “l2” or “l1”, depending on the language that is used. The attributes I used for the purposes of this work are: “errors” (number of errors”, “clauses” (number of clauses) and “function” (linguistic function, according to section 3.1). It is important to note that this annotation scheme would allow additional attributes or layers without compromising the ones already used, making it possible to do further research over the same corpus of data.

## C Transcriptions (Pilot Study)

1  
2 T: this activity to you  
3 T: are you listening?  
4 Taylor: ok  
5 A10: yes  
6 T: are you sure? A05 is moving! will you listen! sorry  
7 Taylor: ok . we are going to play a game . what is game?  
8 A01: jugar  
9 A10: jugar  
10 Taylor: yes . or . @juego  
11 Taylor: you have to colour . colour . ok? next you have to cut the pictures  
12 . out . cut them . what is cut?  
13 A05: cortar  
14 A01: cortar  
15 Taylor: so first what? . colour . second?  
16 A05: scissors  
17 Taylor: cut . and third . we are going to play the game  
18 X: yoohoo::::  
19 Taylor: first you are going to colour the pictures . second you cut them out  
20 . ok?  
21 A10: yes  
22 Taylor: right  
23 T: so first what?  
24 A10: e . colorear  
25 T: english  
26 X: colorear  
27 T: no . no . number one is making groups  
28 A05: grupos  
29 A01: a . grupos  
30 T: do you understand groups?  
31 ((indistinct voices))  
32 T: ok . so . we are going to use . what happens? . we have to make groups  
33 are you listening? . A07 . what are you doing? . sit down properly ok .  
34 we are going to do groups . attention . please . I am going to tell you a  
35 number . number . ok? . you have to remember the number . do you  
36 understand?  
37 X: yes  
38 T: for example . number two . whats the number? ..  
39 A10: two  
40 T: of course . two . ok . you have to remember . here . here . remember . ok  
41 . ok . so . I am going to tell you the number . A04 . number one  
42 A09: number one  
43 T: A02 . number two . A03 . number three . do you remember? . ok . A06 .  
44 number three . A05 . Number two  
45 A10: falta A02  
46 T: A07 . number one  
47 A09: Gabri!  
48 T: A09 . number three . A10 . number two . A01 . number one . lets check if  
49 you remember the numbers . A04 . whats your number?  
50 A04: one  
51 T: your number?  
52 X: three  
53 T: your number . A05?  
54 A05: er:::: three  
55 A02: two::::  
56 T: your number?

48 A04: one  
49 T: your number?  
50 A10: two  
51 T: your number?  
52 A02: three  
53 T: your number?  
54 A05: two  
55 T: well ok . A05 . its enough ok lets try this . number one . one here .  
number ones . number one . number one . number one . number one . ok .  
number one . number two . come here . A04 . stop . stop . A04 do you want  
your ((xxx)) on the board?  
56 A04: yes  
57 T: ok . so stop  
58 T: number two::  
59 A10: two!  
60 T: and number three here  
61 A05: two . two . two  
62 A07: el equipo de los videojuegos  
63 T: sh::: ... number one is going to sit . here . number one . A04 . A01 and  
A07  
((noises of chairs moving and voices))  
65 T: puede que saltase el automatico . la cajita esta que esta debajo de la  
pizarra . porque no creo que salte a estas horas ya ((xxx))  
((indistinct voices))  
67 T: y si salta . pues::: ((xxx))  
68 T: no no no no no no no . i didnt say anything about the chairs number two  
no no no . sit down . number two . here . A05 .for example . A10 and A02  
are going to sit here ... and number . number one . no . number three .  
here!  
((chairs moving))  
70 T: A09 . A03 . and A06  
71  
72 Taylor: ok  
73 A09: no yo no acabe  
74 Taylor: ok im going to say the name of a place and you take your picture and  
put it where the picture belongs for example this is a lake  
75 A07: la playa  
76 A10: lago  
77 Taylor: in spanish? in spanish @lago in english its lake  
78 T: lets do an example . Taylor and i are playing so Taylor put the road  
under the mountain ((xxx))  
79 Taylor: ((xxx))  
80 T: you have the lake . ok . so he has the lake  
81 T: Taylor put the lake next to the beach  
82 Taylor: put the lake next to the beach!  
83 T: you see . next to the beach look look . next to the beach  
84 Taylor: next to the beach  
85 T: puedes escuchar y callar? despues llega el juego y no sabes jugar ok .  
listen . i take the lake and the beach is it ok?  
86 X: yes  
87 T: good Taylor . good for you  
88 Taylor: thank you  
89 T: did you understand the game?  
90 X: yes  
91 T: are you sure?  
92 X: ye:::s  
93 T: ok ok . so i suppose i can give them the pictures  
94 T: picture for group number one . picture for group number two . and picture  
for group number three  
95 A10: profe ((xxx))  
96 T: we can provide them with blue tak  
97 Taylor: yes  
98 T: so group number one did you finish?  
99 X: ye:::s  
100 T: no se puede hablar mientras estamos jugando . si no no nos enteramos de  
nada  
101 T: A06 . we need silence for this game  
102 T: estais inventandoos una parte del juego que nadie os ha dicho  
103 T: are you listening? . yes? ok . so A04 . you start . do you want to start?  
104 T: ok . no no. no habeis entendido nada  
105 A13: lo hay que poner ahi  
106 T: yes and you put the picture and tell A04  
107 T: A04! put! . ok . do you understand?

## Appendix C. Transcriptions (Pilot Study)

108 T: @primero A01 for example  
109 T: e atendida. A06 no se entera porque esta de espaldas  
110 T: A04 no puede ver el dibujo A04! put! - what do you have A04 . Do you have something?  
111 A10: tarjeta  
112 T: take something . for example . for example . the city  
113 A01: pero vale copiarla?  
114 T: no no  
115 T: whats there  
116 A04: mountains  
117 T: no  
118 T: whats that  
119 T: o i dropped the city . a no . no. not the city . sorry sorry sorry sorry  
sorry . em::: . this  
((noises))  
...  
122 Taylor: good  
123 T: sh::: no os estais enterando del juego . no estais atendiendo  
124 A04: arbol  
125 Taylor: tree  
126 A04: tree  
127 T: so . A04 . put the tree . repeat  
128 A01: A04 . put the tree  
...  
130 T: ok . now . its ok? lets see its ok?  
131 A10: yes  
132 T: are you sure?  
133 T: no  
134 T: so listen . this is really important . you can say . A04 right . A04 left  
. A04 up . A04 down  
135 A01: A04 right  
136 A10: right  
137 T: its ok?  
138 A01: yes  
139 T: good A04 . good for you  
140 A04: bie:::n!  
141 T: ok . group number two . have you finished?  
142 X: yes  
143 T: ok . volunteer A10  
144 T: a ver . le voy a decir a A02 lo que tiene que hacer  
145 T: you have to do this  
146 T: so .A10 . repeat . A10  
147 A02: A10 . put the  
148 T: whats that?  
..  
150 T: @a @ver kids whats this?  
151 T: A04 . teneis que atender  
152 X: lake  
153 T: A10 . put the lake  
154 A05: ya esta  
155 T: no te pongas a hablar . atiende . que no te estas enterando de nada  
156 Taylor: listen . listen  
157 T: put it . put it  
158 T: ((xxx))  
159 A02: put . lake . on the  
160 T: A02 . up? down? right? left?  
161 A10: nil  
162 T: its here?  
163 T: ok . perfect!  
164 A02: down  
165 T: ok . down . down . down . down . down  
166 A02: yes  
167 A04: no  
168 T: A04 says no . lets check it  
((...))  
170 A01: no:::  
171 T: no . its not here . its here  
172 T: so . right . left . right or left?  
173 A10: left  
174 T: le:::ft!  
175 A05: arriba  
176 T: no no no no  
177 T: A05 . ni siquiera estas viendo el dibujo . esta A02 dando instrucciones  
now A02 speaks . only A02 despues te toca a ti



178 T: now its ok?  
179 T: o:::k::: . good A10 . good . very good  
((indistinct voices))  
181 T: the pictures are different . A02 . the pictures are different  
182 T: er::: group number three . ok A03 . A09 @habla  
183 T: A09 le vas a mandar poner::: esto . no teneis @road . se perdio. pues  
entonces ... este . sabes lo que es eso  
184 T: ok . put the  
((noises and voices))  
186 T: no entendeis parte del juego ((xxx))  
((noises))  
188 T: ok . A09 ... A09 look at A03 ((xxx))  
189 T: A06 . pay attention  
190 A04: estoy pintando este  
191 T: say . A03 . put the tree .. A03 . put the tree  
192 A09: A03 . put the tree  
193 T: good . put the tree  
194 T: is that ok?  
195 A09: ok  
196 T: it is not ok . look . its not here . its here  
197 T: so . right . left . up or down  
198 A09: left  
199 A07: ((xxx))  
200 T: A07  
201 T: ok . A03 . very good .very good  
202 T: listen . did you like the game? os gusto?  
203 X: yes  
204 T: perfecto . porque otro dia volvemos a jugar  
205 T: today its time for lunch . so leave those on the table and do the line to  
wash your hands  
206 A07: por orden de la fila  
207 T: A07 . be quiet  
208  
210 T: lets give you some clues . Taylor . can you think of a clue about the  
game for the ((xxx)) . a clue listen A03 listen clue . do you remember  
clue .. clue is .  
211 A01: pista  
212 T: pista  
213 A05: nil  
214 T: yes . A05 . yes . pista  
215 T: a clue . to illustrate the game . there is a clue . we play in teams .  
team a and team b . do you remember now?  
216 A10: ye::s  
217 T: yes  
218 T: and there are ((xxx))  
((indistinct voices))  
220 T: its the game of sports . yes  
221 A04: toma! . bien!  
222 A07: to::ma  
223 T: A04 . the question do you like the game . do you like the game?  
((indistinct voices))  
225 T: no no no no . there is a problem here . when we play a game we have to  
listen the instructions  
226 A07: es que ese es ((xxx))  
227 T: sh:::  
228 A07: del equipo de A09  
229 T: sh::: . we have the green team . and the blue team  
230 A04: si . el @blue  
231 X: ((xxx))  
232 T: you are not listening the instructions . A05 . if you dont listen . you  
dont play .. no no listen listen listen  
233 T: we will use the same teams . what is the same  
234 A08: equipos  
235 T: the same teams  
236 T: so . in silence . you come here team blue and you come here team green  
237  
239 T: so we need instructions . I think Taylor can give the instructions .  
Taylor is going to explain to us  
240 Taylor: ok .. for example I when its my turn I take one .. card . and read  
it . it says go . to . the . island  
241 T: no problem ((xxx))  
..

## Appendix C. Transcriptions (Pilot Study)

243 T: me he confundido de tablero . no pasa nada . mi error . @my @mistake  
 ..  
 245 T: hoy se juega con este  
 246 X: o::::  
 247 T: wow  
 248 A05: que chulada  
 249 T: es que no hay que acostarse encima del tablero  
 250 Taylor: Gabriel ok . this is go . to . the island . i go to the island .  
 island . island . island . island . a: . the! island .. ok? . then . next  
 person . A09 . for example . he . A09 . takes a card . and listen . go .  
 find . a tree . where . is a tree?  
 251 A09: aqui  
 252 Taylor: ok . wherever is a tree . theres a tree . tree . so A09 takes his  
 mark theres a tree ok?  
 253 T: do you understand?  
 254 X: ye:::::s  
 255 T: we can play now  
 256 T: today is going to start the girl or the boy who is sitting properly and in  
 silence  
 ..  
 258 T: I think the only one sitting properly is A06 because you have to be  
 sitting like this . not like this . like this . so A06 starts . you have  
 to take the card. that is easy. now the difficult . you have to read it ((  
 soft voice))  
 259 A06: ((very soft voice))((xxx))  
 260 T: no no no . go!  
 261 A06: go!  
 262 T: go! ((shouting))  
 263 A06: go!((shouting))  
 264 T: good . find  
 265 A06: find  
 266 T: a  
 267 A06: a  
 268 T: tree  
 269 A06: tree  
 270 T: go find a tree  
 ...  
 272 T: o:::k its ok or not  
 273 X: yes  
 274 T: perfect A06 very well  
 275 T: A08 . your turn  
 ....  
 277 A08: go  
 278 T: go  
 ..  
 280 A08: to  
 281 T: ((soft voice)) the  
 282 A08: the  
 283 T: lee lo que pone ahi  
 284 A08: island  
 285 T: island .good . go to the island . now you have to know where the island  
 is  
 ...  
 287 T: o:::k . do you think its right or not?  
 288 A10: yes  
 289 A05: no:::  
 290 T: Taylor . what is it?  
 291 Taylor: I think that is correct  
 292 T: yes . correct . its the island  
 293 T: que son @island  
 294 T: no no no no no no no . this is not an island . this is an island . this  
 is an island . and this is an island . ok . this is not an island . this  
 is not an island  
 295 A09: pero que hay mas  
 296 T: yes those are islands . good  
 297 T: next .. next A10  
 ..  
 300 A10: go  
 301 Taylor: go  
 302 A10: go . to  
 303 T: the  
 304 A10: the ... ri . ver  
 305 T: river . go to the river . yes I think so

306 T: what do you think . Gabriel . is it right?  
 307 A01: yes  
 308 T: Gabriel no se entera de nada . Gabriel . esta bien? ((xxx))  
 309 T: A03 do you think its ok  
 310 A03: yes  
 311 A10: no  
 312 T: no? ((xxx))  
 313 X: ye::::s  
 314 T: yes . thats the river A05 . thats it .yes  
 315 T: A01 . your turn  
 ..  
 317 A01: go  
 318 T: to  
 319 Taylor: go find  
 320 T: o . go find  
 321 Taylor: find  
 322 A01: find  
 323 Taylor: a  
 324 A01: a wolf  
 325 T: wolf?  
 ..  
 327 A10: wolf?  
 328 T: yes . wolf  
 ...  
 330 Taylor: very good  
 331 T: ((xxx))  
 332 X: ye::::s  
 333 T: no . why not . A03 por que no  
 334 A03: porque-  
 335 T: no se hace eso  
 336 T: the wolfs?  
 337 A03: que estan en las montanas  
 338 T: they are on the mountains . yes . I think I agree . yes . yes  
 339 A09: ((xxx))  
 340 T: no . is good . is good . is good . I think they are not ((xxx)) . yes .  
 yes . why not . yes  
 341 A09: ((xxx))  
 342 T: they live on the mountains . yes . sometimes they go to the forest  
 343 A10: ((xxx))  
 344 T: eso son vacas . @cows . thats a mountain  
 345 T: A09 . its your turn . I think its your turn  
 ..  
 347 A09: go  
 348 T: go to  
 349 A09: the .. city  
 350 T: go to the city . and where is the city . which is your ((xxx)) el rojo no  
 entiendo  
 351 X: the red  
 352 T: the red  
 353 A09: a . el otro  
 354 T: the big red . ok . the big red  
 ..  
 356 T: m:::: is that the city? . is that the city? . are you sure?  
 357 X: ye::::s  
 358 T: no . the city is that . the city is that  
 359 A09: aparte ((xxx))  
 360 T: no . thats not the city. thats a town

## D Annotated transcriptions (Pilot Study)

```
1 <?xml version="1.0" encoding="UTF-8" ?>
2 <episodes>
3
4 <episode>
5 <number>20130118-001</number>
6 <duration>326</duration>
7 <comment>Preparation for a colouring activity</comment>
8 <subject>Science (first cycle)</subject>
9 <participants>A01 A02 A03 A04 A05 A06 A07 A08 A09 A10 X T</participants>
10 <task>
11 <role>low</role>
12 <context>low</context>
13 <demand>low</demand>
14 </task>
15 <auxiliar>yes</auxiliar>
16 <transcription>
17 <T move="initiation"><12 clauses="1" errors="0" function="initiating">this activity
18 to you</12></T>
19 <T move="initiation"><12 clauses="1" errors="0" function="initiating">are you
20 listening?</12></T>
21 <Taylor move="initiation"><12 clauses="1" errors="0" function="control">ok</12></
22 Taylor>
23 <A10 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A10
24 >
25 <T move="follow-up"><12 clauses="1" errors="0" function="control">are you sure? A05
26 is moving! will you listen!</12><12 clauses="1" errors="0" function="interpersonal
27 ">sorry</12></T>
28 <Taylor move="initiation"><12 clauses="2" errors="0" function="initiating">ok . we
29 are going to play a game . what is game?</12></Taylor>
30 <A01 move="response"><11 clauses="1" errors="0" function="responding">jugar</11></
31 A01>
32 <A10 move="response"><11 clauses="1" errors="0" function="responding">jugar</11></
33 A10>
34 <Taylor move="follow-up"><12 clauses="1" errors="0" function="responding">yes . or
35 . @juego</12></Taylor>
36 <Taylor move="initiation"><12 clauses="1" errors="0" function="initiating">you have
37 to colour . colour . ok? next you have to cut the pictures . out . cut them . what
38 is cut?</12></Taylor>
39 <A05 move="response"><11 clauses="1" errors="0" function="responding">cortar</11></
40 A05>
41 <A01 move="response"><11 clauses="1" errors="0" function="responding">cortar</11></
42 A01>
43 <Taylor move="follow-up"><12 clauses="1" errors="0" function="responding">so first
44 what? . colour . second?</12></Taylor>
45 <A05 move="response"><12 clauses="1" errors="0" function="responding">scissors</12>
46 </A05>
47 <Taylor move="follow-up"><12 clauses="1" errors="0" function="responding">cut . and
48 third . we are going to play the game</12></Taylor>
49 <X move="follow-up"><11 clauses="1" errors="0" function="expressive">yooohoo:::</11
50 ></X>
51 <Taylor move="initiation"><12 clauses="1" errors="0" function="initiating">first
52 you are going to colour the pictures . second you cut them out . ok?</12></Taylor>
53 <A10 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A10
54 >
```

35 <Taylor move="follow-up"><12 clauses="1" errors="0" function="responding">right</12></Taylor>  
 36 <T move="initiation"><12 clauses="1" errors="0" function="initiating">so first what ?</12></T>  
 37 <A10 move="response"><11 clauses="1" errors="0" function="responding">e . colorear</11></A10>  
 38 <T move="follow-up"><12 clauses="1" errors="0" function="control">english</12></T>  
 39 <X move="response"><11 clauses="1" errors="0" function="responding">colorear</11></X>  
 40 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no . no . number one is making groups</12></T>  
 41 <A05 move="follow-up"><11 clauses="1" errors="0" function="responding">grupos</11></A05>  
 42 <A01 move="follow-up"><11 clauses="1" errors="0" function="responding">a . grupos</11></A01>  
 43 <T move="initiation"><12 clauses="1" errors="0" function="initiating">do you understand groups?</12></T>  
 44 ((indistinct voices))  
 45 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok . so . we are going to use . what happens? . we have to make groups</12><12 clauses="1" errors="0" function="control">are you listenting? . A07 . what are you doing? . sit down properly</12><12 clauses="1" errors="0" function="initiating">ok . we are going to do groups . attention . please . I am going to tell you a number . number . ok? . you have to remember the number . do you understand?</12></T>  
 46 <X move="response"><12 clauses="1" errors="0" function="responding">yes</12></X>  
 47 <T move="initiation"><12 clauses="1" errors="0" function="initiating">for example . number two . whats the number? ..</12></T>  
 48 <A10 move="response"><12 clauses="1" errors="0" function="responding">two</12></A10>  
 49 <T move="follow-up"><12 clauses="1" errors="0" function="responding">of course . two . ok . you have to remember . here . here . remember . ok . ok . so . I am going to tell you the number . A04 . number one</12></T>  
 50 <A09 move="follow-up"><12 clauses="1" errors="0" function="responding">number one</12></A09>  
 51 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A02 . number two . A03 . number three . do you remember? . ok . A06 . number three . A05 . Number two</12></T>  
 52 <A10 move="follow-up"><11 clauses="1" errors="0" function="responding">falta A02</11></A10>  
 53 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A07 . number one</12></T>  
 54 <A09 move="initiation"><11 clauses="1" errors="0" function="expressive">Gabri!</11></A09>  
 55 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A09 . number three . A10 . number two . A01 . number one . lets check if you remember the numbers . A04 . whats your number?</12></T>  
 56 <A04 move="response"><12 clauses="1" errors="0" function="responding">one</12></A04>  
 57 <T move="initiation"><12 clauses="1" errors="0" function="initiating">your number?</12></T>  
 58 <X move="response"><12 clauses="1" errors="0" function="responding">three</12></X>  
 59 <T move="initiation"><12 clauses="1" errors="0" function="initiating">your number . A05?</12></T>  
 60 <A05 move="response"><12 clauses="1" errors="0" function="responding">er::: three</12></A05>  
 61 <A02 move="follow-up"><12 clauses="1" errors="0" function="responding">two::</12></A02>  
 62 <T move="initiation"><12 clauses="1" errors="0" function="initiating">your number?</12></T>  
 63 <A04 move="response">one</A04>  
 64 <T move="initiation"><12 clauses="1" errors="0" function="initiating">your number?</12></T>  
 65 <A10 move="response"><12 clauses="1" errors="0" function="responding">two</12></A10>  
 66 <T move="initiation"><12 clauses="1" errors="0" function="initiating">your number?</12></T>  
 67 <A02 move="response"><12 clauses="1" errors="0" function="responding">three</12></A02>  
 68 <T move="initiation"><12 clauses="1" errors="0" function="initiating">your number?</12></T>  
 69 <A05 move="response"><12 clauses="1" errors="0" function="responding">two</12></A05>

## Appendix D. Annotated transcriptions (Pilot Study)

70 <T move="initiation"><12 clauses="1" errors="0" function="control">well ok . A05 .  
its enough</12><12 clauses="1" errors="0" function="initiating">ok lets try this .  
number one . one here . number ones . number one . number one . number one . number  
one . ok . number one . number two . come here . A04 . stop . stop . A04 do you  
want your ((xxx)) on the board?</12></T>

71 <A04 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A04>

72 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ok . so stop</12></T>

73 <T move="initiation"><12 clauses="1" errors="0" function="initiating">number two:::  
</12></T>

74 <A10 move="response"><12 clauses="1" errors="0" function="responding">two!</12></A10>

75 <T move="initiation"><12 clauses="1" errors="0" function="initiating">and number  
three here</12></T>

76 <A05 move="initiation"><12 clauses="1" errors="0" function="expressive">two . two .  
two</12></A05>

77 <A07 move="initiation"><11 clauses="1" errors="0" function="expressive">el equipo  
de los videojuegos</11></A07>

78 <T move="initiation"><11 clauses="1" errors="0" function="control">sh::: ... number  
one is going to sit . here . number one . A04 . A01 and A07</11></T>

79 ((noises of chairs moving and voices))

80 <T move="initiation"><11 clauses="1" errors="0" function="initiating">puede que  
saltase el automatico . la cajita esta que esta debajo de la pizarra . porque no  
creo que salte a estas horas ya ((xxx))</11></T>

81 ((indistinct voices))

82 <T move="initiation"><11 clauses="1" errors="0" function="initiating">y si salta .  
pues::: ((xxx))</11></T>

83 <T move="initiation"><12 clauses="1" errors="0" function="control">no no no no no  
no no . i didnt say anything about the chairs</12><12 clauses="1" errors="0"  
function="initiating">number two no no no . sit down . number two . here . A05 .  
for example . A10 and A02 are going to sit here ... and number . number one . no .  
number three . here!</12></T>

84 ((chairs moving))

85 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A09 . A03 .  
and A06</12></T>

86 </transcription>

87 </episode>

88

89 <episode>

90 <number>20130118-002</number>

91 <duration>510</duration>

92 <comment>Game. There are some cards with pictures of elements in the landscape (road, tree, etc). There is a board with a map. The assistant give instructions for the students to put their cards in the correct place.</comment>

93 <subject>Science (first)</subject>

94 <participants>A01 A02 A03 A04 A05 A06 A07 A08 A09 A10 X T</participants>

95 <task>

96 <role>high</role>

97 <context>high</context>

98 <demand>low</demand>

99 </task>

100 <auxiliar>Yes</auxiliar>

101 <transcription>

102 <Taylor move="initiation"><12 clauses="1" errors="0" function="control">ok</12></Taylor>

103 <A09 move="initiation"><11 clauses="1" errors="0" function="expressive">no yo no  
acabe</11></A09>

104 <Taylor move="initiation"><12 clauses="1" errors="0" function="initiating">ok im  
going to say the name of a place and you take your picture and put it where the  
picture belongs for example this is a lake</12></Taylor>

105 <A07 move="response"><11 clauses="1" errors="0" function="responding">la playa</11></A07>

106 <A10 move="response"><11 clauses="1" errors="0" function="responding">lago</11></A10>

107 <Taylor move="follow-up"><12 clauses="1" errors="0" function="responding">in  
spanish?</12><12 clauses="1" errors="0" function="initiating">in spanish @lago in  
english its lake</12></Taylor>

108 <T move="initiation"><12 clauses="1" errors="0" function="initiating">lets do an  
example . Taylor and i are playing so Taylor put the road under the mountain ((xxx))  
</12></T>



109 <Taylor move="response"><12 clauses="1" errors="0" function="responding">((xxx))</12></Taylor>  
 110 <T move="follow-up"><12 clauses="1" errors="0" function="responding">you have the lake . ok . so he has the lake</12></T>  
 111 <T move="initiation"><12 clauses="1" errors="0" function="initiating">Taylor put the lake next to the beach</12></T>  
 112 <Taylor move="response"><12 clauses="1" errors="0" function="responding">put the lake next to the beach!</12></Taylor>  
 113 <T move="follow-up"><12 clauses="1" errors="0" function="responding">you see . next to the beach look look . next to the beach</12></T>  
 114 <Taylor move="follow-up"><12 clauses="1" errors="0" function="responding">next to the beach</12></Taylor>  
 115 <T move="initiation"><11 clauses="1" errors="0" function="initiating">puedes escuchar y callar? despues llega el juego y no sabes jugar</11><12 clauses="1" errors="0" function="initiating">ok . listen . i take the lake and the beach is it ok?</12></T>  
 116 <X move="response"><12 clauses="1" errors="0" function="responding">yes</12></X>  
 117 <T move="initiation"><12 clauses="1" errors="0" function="interpersonal">good Taylor . good for you</12></T>  
 118 <Taylor move="response"><12 clauses="1" errors="0" function="interpersonal">thank you</12></Taylor>  
 119 <T move="initiation"><12 clauses="1" errors="0" function="initiating">did you understand the game?</12></T>  
 120 <X move="response"><12 clauses="1" errors="0" function="responding">yes</12></X>  
 121 <T move="initiation"><12 clauses="1" errors="0" function="initiating">are you sure?</12></T>  
 122 <X move="response"><12 clauses="1" errors="0" function="responding">ye::s</12></X>  
 123 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ok ok . so i suppose i can give them the pictures</12></T>  
 124 <T move="initiation"><12 clauses="1" errors="0" function="initiating">picture for group number one . picture for group number two . and picture for group number three</12></T>  
 125 <A10 move="initiation"><11 clauses="1" errors="0" function="initiating">profe ((xxx))</11></A10>  
 126 <T move="initiation"><12 clauses="1" errors="0" function="initiating">we can provide them with blue tak</12></T>  
 127 <Taylor move="response"><12 clauses="1" errors="0" function="responding">yes</12></Taylor>  
 128 <T move="initiation"><12 clauses="1" errors="0" function="initiating">so group number one did you finish?</12></T>  
 129 <X move="response"><12 clauses="1" errors="0" function="responding">ye::s</12></X>  
 130 <T move="initiation"><11 clauses="1" errors="0" function="initiating">no se puede hablar mientras estamos jugando . si no no nos enteramos de nada</11></T>  
 131 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A06 . we need silence for this game</12></T>  
 132 <T move="initiation"><11 clauses="1" errors="0" function="initiating">estais inventandoos una parte del juego que nadie os ha dicho</11></T>  
 133 <T move="initiation"><12 clauses="1" errors="0" function="initiating">are you listening? . yes? ok . so A04 . you start . do you want to start?</12></T>  
 134 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok . no no.</12><11 clauses="1" errors="0" function="initiating">no habeis entendido nada</11></T>  
 135 <A13 move="response"><11 clauses="1" errors="0" function="responding">lo hay que poner ahi</11></A13>  
 136 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes and you put the picture and tell A04</12></T>  
 137 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A04! put! . ok . do you understand?</12></T>  
 138 <T move="initiation"><12 clauses="1" errors="0" function="initiating">@primero A01 for example</12></T>  
 139 <T move="initiation"><11 clauses="1" errors="0" function="initiating">e atended. A06 no se entera porque esta de espaldas</11></T>  
 140 <T move="initiation"><11 clauses="1" errors="0" function="initiating">A04 no puede ver el dibujo</11><12 clauses="1" errors="0" function="initiating">A04! put! -</12><12 clauses="1" errors="0" function="initiating">what do you have A04 . Do you have something?</12></T>  
 141 <A10 move="response"><11 clauses="1" errors="0" function="responding">tarjeta</11></A10>  
 142 <T move="initiation"><12 clauses="1" errors="0" function="initiating">take something . for example . for example . the city</12></T>  
 143 <A01 move="initiation"><11 clauses="1" errors="0" function="initiating">pero vale copiarla?</11></A01>



## Appendix D. Annotated transcriptions (Pilot Study)

144 <T move="response"><12 clauses="1" errors="0" function="responding">no no</12></T>  
145 <T move="initiation"><12 clauses="1" errors="0" function="initiating">whats there</12></T>  
146 <A04 move="response"><12 clauses="1" errors="0" function="responding">mountains</12></A04>  
147 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no</12></T>  
148 <T move="initiation"><12 clauses="1" errors="0" function="initiating">whats that</12></T>  
149 <T move="follow-up"><12 clauses="1" errors="0" function="responding">o i dropped the city . a no . no. not the city . sorry sorry sorry sorry sorry . em::: . this</12></T>  
150 (noises))  
151 ...  
152 <Taylor move="follow-up"><12 clauses="1" errors="0" function="interpersonal">good</12></Taylor>  
153 <T move="initiation"><11 clauses="1" errors="0" function="initiating">sh::: no os estais enterando del juego . no estais atendiendo</11></T>  
154 <A04 move="initiation"><11 clauses="1" errors="0" function="responding">arbol</11></A04>  
155 <Taylor move="response"><12 clauses="1" errors="0" function="responding">tree</12></Taylor>  
156 <A04 move="follow-up"><12 clauses="1" errors="0" function="responding">tree</12></A04>  
157 <T move="initiation"><12 clauses="1" errors="0" function="initiating">so . A04 . put the tree . repeat</12></T>  
158 <A01 move="initiation"><12 clauses="1" errors="0" function="initiating">A04 . put the tree</12></A01>  
159 ...  
160 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok . now . its ok? lets see its ok?</12></T>  
161 <A10 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A10>  
162 <T move="follow-up"><12 clauses="1" errors="0" function="responding">are you sure?</12></T>  
163 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no</12></T>  
164 <T move="initiation"><12 clauses="1" errors="0" function="initiating">so listen . this is really important . you can say . A04 right . A04 left . A04 up . A04 down</12></T>  
165 <A01 move="initiation"><12 clauses="1" errors="0" function="initiating">A04 right</12></A01>  
166 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">right</12></A10>  
167 <T move="initiation"><12 clauses="1" errors="0" function="initiating">its ok?</12></T>  
168 <A01 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A01>  
169 <T move="follow-up"><12 clauses="1" errors="0" function="interpersonal">good A04 . good for you</12></T>  
170 <A04 move="follow-up"><11 clauses="1" errors="0" function="expressive">bie:::n!</11></A04>  
171 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok . group number two . have you finished?</12></T>  
172 <X move="response"><12 clauses="1" errors="0" function="responding">yes</12></X>  
173 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">ok . volunteer A10</12></T>  
174 <T move="initiation"><11 clauses="1" errors="0" function="initiating">a ver . le voy a decir a A02 lo que tiene que hacer</11></T>  
175 <T move="initiation"><12 clauses="1" errors="0" function="initiating">you have to do this</12></T>  
176 <T move="initiation"><12 clauses="1" errors="0" function="initiating">so .A10 . repeat . A10</12></T>  
177 <A02 move="response"><12 clauses="1" errors="0" function="initiating">A10 . put the</12></A02>  
178 <T move="follow-up"><12 clauses="1" errors="0" function="responding">whats that?</12></T>  
179 ..  
180 <T move="initiation"><12 clauses="1" errors="0" function="initiating">@a @ver kids whats this?</12></T>  
181 <T move="initiation"><11 clauses="1" errors="0" function="control">A04 . teneis que atender</11></T>  
182 <X move="response"><12 clauses="1" errors="0" function="responding">lake</12></X>

183 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A10 . put the  
lake</12></T>  
184 <A05 move="response"><11 clauses="1" errors="0" function="responding">ya esta</11><  
/A05>  
185 <T move="initiation"><11 clauses="1" errors="0" function="control">no te pongas a  
hablar . atiende . que no te estas enterando de nada</11></T>  
186 <Taylor move="initiation"><12 clauses="1" errors="0" function="control">listen .  
listen</12></Taylor>  
187 <T move="follow-up"><12 clauses="1" errors="0" function="responding">put it . put  
it</12></T>  
188 <T move="initiation"><11 clauses="1" errors="0" function="control">((xxx))</11></T>  
189 <A02 move="initiation"><12 clauses="1" errors="0" function="initiating">put . lake  
. on the</12></A02>  
190 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">A02 . up? down  
? right? left?</12></T>  
191 <A10 move="response"><12 clauses="1" errors="0" function="yes"></12></A10>  
192 <T move="initiation"><12 clauses="1" errors="0" function="initiating">its here?</12  
></T>  
193 <T move="follow-up"><12 clauses="1" errors="0" function="interpersonal">ok .  
perfect!</12></T>  
194 <A02 move="initiation"><12 clauses="1" errors="0" function="initiating">down</12></  
A02>  
195 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ok . down .  
down . down . down . down</12></T>  
196 <A02 move="follow-up"><12 clauses="1" errors="0" function="responding">yes</12></  
A02>  
197 <A04 move="follow-up"><12 clauses="1" errors="0" function="responding">no</12></A04  
>  
198 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">A04 says no .  
lets check it</12></T>  
199 ((. . .))  
200 <A01 move="follow-up"><12 clauses="1" errors="0" function="responding">no::</12></  
A01>  
201 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no . its not  
here . its here</12></T>  
202 <T move="initiation"><12 clauses="1" errors="0" function="initiating">so . right .  
left . right or left?</12></T>  
203 <A10 move="response"><12 clauses="1" errors="0" function="responding">left</12></  
A10>  
204 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">le::::ft!</12  
></T>  
205 <A05 move="follow-up"><11 clauses="1" errors="0" function="responding">arriba</11><  
/A05>  
206 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no no no no</  
12></T>  
207 <T move="initiation"><11 clauses="1" errors="0" function="control">A05 . ni  
siquiera estas viendo el dibujo . esta A02 dando instrucciones</11><12 clauses="1"  
errors="0" function="initiating">now A02 speaks . only A02</12><11 clauses="1"  
errors="0" function="initiating">despues te toca a ti</11></T>  
208 <T move="initiation"><12 clauses="1" errors="0" function="initiating">now its ok?</  
12></T>  
209 <T move="follow-up"><12 clauses="1" errors="0" function="interpersonal">o:::k::: .  
good A10 . good . very good</12></T>  
210 ((indistinct voices))  
211 <T move="follow-up"><12 clauses="1" errors="0" function="responding">the pictures  
are different . A02 . the pictures are different</12></T>  
212 <T move="initiation"><12 clauses="1" errors="0" function="initiating">er::: group  
number three . ok A03 . A09 @habla</12></T>  
213 <T move="initiation"><11 clauses="1" errors="0" function="initiating">A09 le vas a  
mandar poner::: esto . no teneis @road . se perdio. pues entonces ... este . sabes  
lo que es eso</11></T>  
214 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok . put the<  
/12></T>  
215 ((noises and voices))  
216 <T move="response"><11 clauses="1" errors="0" function="responding">no entendeis  
parte del juego ((xxx))</11></T>  
217 ((noises))  
218 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok . A09 ...  
A09 look at A03 ((xxx))</12></T>  
219 <T move="initiation"><12 clauses="1" errors="0" function="control">A06 . pay  
attention</12></T>

## Appendix D. Annotated transcriptions (Pilot Study)

220 <A04 move="initiation"><11 clauses="1" errors="0" function="initiating">estoy  
pintando este</11></A04>  
221 <T move="initiation"><12 clauses="1" errors="0" function="initiating">say . A03 .  
put the tree .. A03 . put the tree</12></T>  
222 <A09 move="initiation"><12 clauses="1" errors="0" function="initiating">A03 . put  
the tree</12></A09>  
223 <T move="follow-up"><12 clauses="1" errors="0" function="responding">good . put the  
tree</12></T>  
224 <T move="initiation"><12 clauses="1" errors="0" function="initiating">is that ok?</  
12></T>  
225 <A09 move="response"><12 clauses="1" errors="0" function="responding">ok</12></A09>  
226 <T move="follow-up"><12 clauses="1" errors="0" function="responding">it is not ok .  
look . its not here . its here</12></T>  
227 <T move="initiation"><12 clauses="1" errors="0" function="initiating">so . right .  
left . up or down</12></T>  
228 <A09 move="response"><12 clauses="1" errors="0" function="responding">left</12></  
A09>  
229 <A07 move="initiation"><11 clauses="1" errors="0" function="initiating">((xxx))</11  
></A07>  
230 <T move="initiation"><12 clauses="1" errors="0" function="control">A07</12></T>  
231 <T move="follow-up"><12 clauses="1" errors="0" function="interpersonal">ok . A03 .  
very good .very good</12></T>  
232 <T move="initiation"><12 clauses="1" errors="0" function="initiating">listen . did  
you like the game?</12><11 clauses="1" errors="0" function="initiating">os gusto?</  
11></T>  
233 <X move="response"><12 clauses="1" errors="0" function="responding">yes</12></X>  
234 <T move="follow-up"><11 clauses="1" errors="0" function="responding">perfecto .  
porque otro dia volvemos a jugar</11></T>  
235 <T move="initiation"><12 clauses="1" errors="0" function="initiating">today its  
time for lunch . so leave those on the table and do the line to wash your hands</12  
></T>  
236 <A07 move="initiation"><11 clauses="1" errors="0" function="initiating">por orden  
de la fila</11></A07>  
237 <T move="response"><12 clauses="1" errors="0" function="control">A07 . be quiet</12  
></T>  
238 </transcription>  
239 </episode>  
240  
241 <episode>  
242 <number>20131212-001</number>  
243 <duration>131</duration>  
244 <comment>Preparation for a game</comment>  
245 <subject>Science (first)</subject>  
246 <participants>A01 A02 A03 A04 A05 A06 A07 A08 A09 A10 X T</participants>  
247 <task>  
248 <role>high</role>  
249 <context>high</context>  
250 <demand>low</demand>  
251 </task>  
252 <auxiliar>Yes</auxiliar>  
253 <transcription>  
254  
255 <T move="initiation"><12 clauses="1" errors="0" function="initiating">lets give you  
some clues . Taylor . can you think of a clue about the game for the ((xxx)) . a  
clue</12><12 clauses="1" errors="0" function="control">listen A03 listen</12><12  
clauses="1" errors="0" function="initiating">clue . do you remember clue .. clue is  
. </12></T>  
256 <A01 move="response"><11 clauses="1" errors="0" function="responding">pista</11></  
A01>  
257 <T move="follow-up"><11 clauses="1" errors="0" function="responding">pista</11></T>  
258 <A05 move="response"><11 clauses="1" errors="0" function="pista"></11></A05>  
259 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes . A05 .  
yes . pista</12></T>  
260 <T move="initiation"><12 clauses="1" errors="0" function="initiating">a clue . to  
illustrate the game . there is a clue . we play in teams . team a and team b . do  
you remember now?</12></T>  
261 <A10 move="response"><12 clauses="1" errors="0" function="responding">ye::s</12></  
A10>  
262 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes</12></T>  
263 <T move="initiation"><12 clauses="1" errors="0" function="initiating">and there are  
( (xxx) )</12></T>

264 ((indistinct voices))  
265 <T move="follow-up"><12 clauses="1" errors="0" function="responding">its the game  
of sports . yes</12></T>  
266 <A04 move="follow-up"><11 clauses="1" errors="0" function="expressive">toma! . bien  
!</11></A04>  
267 <A07 move="follow-up"><11 clauses="1" errors="0" function="expressive">to::ma</11><  
/A07>  
268 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A04 . the  
question do you like the game . do you like the game?</12></T>  
269 ((indistinct voices))  
270 <T move="initiation"><12 clauses="1" errors="0" function="control">no no no no no .  
there is a problem here . when we play a game we have to listen the instructions</  
12></T>  
271 <A07 move="response"><11 clauses="1" errors="0" function="responding">es que ese es  
((xxx))</11></A07>  
272 <T move="initiation"><12 clauses="1" errors="0" function="control">sh:::</12></T>  
273 <A07 move="initiation"><11 clauses="1" errors="0" function="initiating">del equipo  
de A09</11></A07>  
274 <T move="initiation"><12 clauses="1" errors="0" function="control">sh::: . we have  
the green team . and the blue team</12></T>  
275 <A04 move="response"><11 clauses="1" errors="0" function="responding">si . el @blue  
</11></A04>  
276 <X move="initiation"><11 clauses="1" errors="0" function="expressive">((xxx))</11><  
/X>  
277 <T move="initiation"><12 clauses="1" errors="0" function="control">you are not  
listening the instructions . A05 . if you dont listen . you dont play .. no no  
listen listen listen</12></T>  
278 <T move="initiation"><12 clauses="1" errors="0" function="initiating">we will use  
the same teams . what is the same</12></T>  
279 <A08 move="response"><11 clauses="1" errors="0" function="responding">equipos</11><  
/A08>  
280 <T move="follow-up"><12 clauses="1" errors="0" function="responding">the same teams  
</12></T>  
281 <T move="initiation"><12 clauses="1" errors="0" function="initiating">so . in  
silence . you come here team blue and you come here team green</12></T>  
282 </transcription>  
283 </episode>  
284  
285 <episode>  
286 <number>20130120-003</number>  
287 <duration>378</duration>  
288 <comment>game and explanation</comment>  
289 <subject>Sience (first)</subject>  
290 <participants>A01 A02 A03 A04 A05 A06 A07 A08 A09 A10 X T</participants>  
291 <task>  
292 <role>high</role>  
293 <context>low</context>  
294 <demand>high</demand>  
295 </task>  
296 <auxiliar>Yes</auxiliar>  
297 <transcription>  
298  
299 <T move="initiation"><12 clauses="1" errors="0" function="initiating">so we need  
instructions . I think Taylor can give the instructions . Taylor is going to  
explain to us</12></T>  
300 <Taylor move="initiation"><12 clauses="1" errors="0" function="initiating">ok ..  
for example I when its my turn I take one .. card . and read it . it says go . to .  
the . island</12></Taylor>  
301 <T move="response"><12 clauses="1" errors="0" function="responding">no problem ((  
xxx))</12></T>  
302 ..  
303 <T move="initiation"><11 clauses="1" errors="0" function="initiating">me he  
confundido de tablero . no pasa nada . mi error . @my @mistake</11></T>  
304 ..  
305 <T move="initiation"><11 clauses="1" errors="0" function="initiating">hoy se juega  
con este</11></T>  
306 <X move="response"><11 clauses="1" errors="0" function="expressive">o:::</11></X>  
307 <T move="response"><12 clauses="1" errors="0" function="expressive">wow</12></T>  
308 <A05 move="response"><11 clauses="1" errors="0" function="expressive">que chulada</  
11></A05>

309 <T move="follow-up"><11 clauses="1" errors="0" function="control">es que no hay que  
acostarse encima del tablero</11></T>

310 <Taylor move="initiation"><12 clauses="1" errors="0" function="control">Gabriel</12  
><12 clauses="1" errors="0" function="initiating">ok . this is go . to . the island  
. i go to the island . island . island . island . island . a : . the! island .. ok?  
. then . next person . A09 . for example . he . A09 . takes a card . and listen .  
go . find . a tree . where . is a tree?</12></Taylor>

311 <A09 move="response"><11 clauses="1" errors="0" function="responding">aqui</11></  
A09>

312 <Taylor move="follow-up"><12 clauses="1" errors="0" function="responding">ok .  
wherever is a tree . theres a tree . tree . so A09 takes his mark theres a tree ok?  
</12></Taylor>

313 <T move="follow-up"><12 clauses="1" errors="0" function="interpersonal">do you  
understand?</12></T>

314 <X move="response"><12 clauses="1" errors="0" function="responding">ye:::::s</12><  
/X>

315 <T move="follow-up"><12 clauses="1" errors="0" function="responding">we can play  
now</12></T>

316 <T move="initiation"><12 clauses="1" errors="0" function="initiating">today is  
going to start the girl or the boy who is sitting properlyand in silence</12></T>

317 ..

318 <T move="initiation"><12 clauses="1" errors="0" function="initiating">I think the  
only one sitting properly is A06 because you have to be sitting like this . not  
like this . like this . so A06 starts . you have to take the card . that is easy .  
now the difficult . you have to read it ((soft voice))</12></T>

319 <A06 move="response"><12 clauses="1" errors="0" function="responding">((very soft  
voice)) ((xxx))</12></A06>

320 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no no no . go!  
</12></T>

321 <A06 move="response"><12 clauses="1" errors="0" function="responding">go!</12></A06  
>

322 <T move="follow-up"><12 clauses="1" errors="0" function="responding">go! ((shouting  
)</12></T>

323 <A06 move="response"><12 clauses="1" errors="0" function="responding">go! ((shouting  
)</12></A06>

324 <T move="follow-up"><12 clauses="1" errors="0" function="responding">good . find</  
12></T>

325 <A06 move="response"><12 clauses="1" errors="0" function="responding">find</12></  
A06>

326 <T move="follow-up"><12 clauses="1" errors="0" function="responding">a</12></T>

327 <A06 move="response"><12 clauses="1" errors="0" function="responding">a</12></A06>

328 <T move="follow-up"><12 clauses="1" errors="0" function="responding">tree</12></T>

329 <A06 move="response">tree</A06>

330 <T move="initiation"><12 clauses="1" errors="0" function="initiating">go find a  
tree</12></T>

331 ...

332 <T move="follow-up"><12 clauses="1" errors="0" function="responding">o:::k its ok  
or not</12></T>

333 <X move="response"><12 clauses="1" errors="0" function="responding">yes</12></X>

334 <T move="follow-up"><12 clauses="1" errors="0" function="responding">perfect A06  
very well</12></T>

335 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A08 . your  
turn</12></T>

336 ....

337 <A08 move="response"><12 clauses="1" errors="0" function="responding">go</12></A08>

338 <T move="follow-up"><12 clauses="1" errors="0" function="responding">go</12></T>

339 ..

340 <A08 move="response"><12 clauses="1" errors="0" function="responding">to</12></A08>

341 <T move="follow-up"><12 clauses="1" errors="0" function="responding">((soft voice))  
the</12></T>

342 <A08 move="response"><12 clauses="1" errors="0" function="responding">the</12></A08  
>

343 <T move="follow-up"><11 clauses="1" errors="0" function="responding">lee lo que  
pone ahi</11></T>

344 <A08 move="response"><12 clauses="1" errors="0" function="responding">island</12></  
A08>

345 <T move="follow-up"><12 clauses="1" errors="0" function="responding">island .good .  
go to the island . now you have to know where the island is</12></T>

346 ...

347 <T move="initiation"><12 clauses="1" errors="0" function="initiating">o:::k . do you  
think its right or not?</12></T>



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348 <A10 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A10>
349 <A05 move="response"><12 clauses="1" errors="0" function="responding">no:::</12></A05>
350 <T move="follow-up"><12 clauses="1" errors="0" function="responding">Taylor . what is it?</12></T>
351 <Taylor move="response"><12 clauses="1" errors="0" function="responding">I think that is correct</12></Taylor>
352 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes . correct . its the island</12></T>
353 <T move="initiation"><11 clauses="1" errors="0" function="initiating">que son @island</11></T>
354 <T move="initiation"><12 clauses="1" errors="0" function="control">no no no no no no no . this is not an island . this is an island . this is an island . and this is an island . ok . this is not an island . this is not an island</12></T>
355 <A09 move="response"><11 clauses="1" errors="0" function="responding">pero que hay mas</11></A09>
356 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes those are islands . good</12></T>
357 <T move="initiation"><12 clauses="1" errors="0" function="initiating">next .. next A10</12></T>
358 ..
359
360 <A10 move="response"><12 clauses="1" errors="0" function="responding">go</12></A10>
361 <Taylor move="follow-up"><12 clauses="1" errors="0" function="responding">go</12></Taylor>
362 <A10 move="response"><12 clauses="1" errors="0" function="responding">go . to</12></A10>
363 <T move="follow-up"><12 clauses="1" errors="0" function="responding">the</12></T>
364 <A10 move="response"><12 clauses="1" errors="0" function="responding">the ... ri . ver</12></A10>
365 <T move="follow-up"><12 clauses="1" errors="0" function="responding">river . go to the river . yes I think so</12></T>
366 <T move="initiation"><12 clauses="1" errors="0" function="initiating">what do you think . Gabriel . is it right?</12></T>
367 <A01 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A01>
368 <T move="initiation"><11 clauses="1" errors="0" function="control">Gabriel no se enterá de nada . Gabriel . está bien? ((xxx))</11></T>
369 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A03 do you think its ok</12></T>
370 <A03 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A03>
371 <A10 move="response"><12 clauses="1" errors="0" function="responding">no</12></A10>
372 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no? ((xxx))</12></T>
373 <X move="response"><12 clauses="1" errors="0" function="responding">ye:::s</12></X>
374 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes . thats the river A05 . thats it .yes</12></T>
375 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A01 . your turn</12></T>
376 ..
377 <A01 move="initiation"><12 clauses="1" errors="0" function="initiating">go</12></A01>
378 <T move="initiation"><12 clauses="1" errors="0" function="initiating">to</12></T>
379 <Taylor move="follow-up"><12 clauses="1" errors="0" function="responding">go find</12></Taylor>
380 <T move="response"><12 clauses="1" errors="0" function="responding">o . go find</12></T>
381 <Taylor move="initiation"><12 clauses="1" errors="0" function="initiating">find</12></Taylor>
382 <A01 move="response"><12 clauses="1" errors="0" function="responding">find</12></A01>
383 <Taylor move="initiation"><12 clauses="1" errors="0" function="initiating">a</12></Taylor>
384 <A01 move="response"><12 clauses="1" errors="0" function="responding">a wolf</12></A01>
385 <T move="follow-up"><12 clauses="1" errors="0" function="responding">wolf?</12></T>
386 ..
387 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">wolf?</12></A10>

```

## Appendix D. Annotated transcriptions (Pilot Study)

388 <T move="response"><12 clauses="1" errors="0" function="responding">yes . wolf</12>  
 389 </T>  
 390 <Taylor move="follow-up"><12 clauses="1" errors="0" function="responding">very good  
 391 </12></Taylor>  
 392 <T move="initiation"><12 clauses="1" errors="0" function="initiating">((xxx))</12><  
 393 /T>  
 394 <X move="response"><12 clauses="1" errors="0" function="responding">ye::s</12></X>  
 395 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no . why not .  
 396 A03</12><11 clauses="1" errors="0" function="responding">por que no</11></T>  
 397 <A03 move="response"><11 clauses="1" errors="0" function="responding">porque-</11><  
 398 /A03>  
 399 <T move="initiation"><11 clauses="1" errors="0" function="control">no se hace eso</  
 400 11></T>  
 401 <T move="follow-up"><12 clauses="1" errors="0" function="responding">the wolfs?</12  
 402 ></T>  
 403 <A03 move="response"><11 clauses="1" errors="0" function="responding">que estan en  
 404 las montanas</11></A03>  
 405 <T move="follow-up"><12 clauses="1" errors="0" function="responding">they are on  
 406 the mountains . yes . I think I agree . yes . yes</12></T>  
 407 <A09 move="response"><11 clauses="1" errors="0" function="responding">((xxx))</11><  
 408 /A09>  
 409 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no . is good .  
 410 is good . is good . I think they are not ((xxx)) . yes . yes . why not . yes</12><  
 411 /T>  
 412 <A09 move="response"><11 clauses="1" errors="0" function="responding">((xxx))</11><  
 413 /A09>  
 414 <T move="follow-up"><12 clauses="1" errors="0" function="responding">they live on  
 415 the mountains . yes .</12><12 clauses="1" errors="0" function="responding">  
 416 sometimes they go to the forest</12></T>  
 417 <A10 move="initiation"><11 clauses="1" errors="0" function="initiating">((xxx))</11  
 418 ></A10>  
 419 <T move="response"><11 clauses="1" errors="0" function="responding">eso son vacas .  
 420 @cows .</11><12 clauses="1" errors="0" function="responding">thats a mountain</12>  
 421 </T>  
 422 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A09 . its  
 423 your turn . I think its your turn</12></T>  
 424 ..  
 425 <A09 move="initiation"><12 clauses="1" errors="0" function="initiating">go</12></  
 426 A09>  
 427 <T move="follow-up"><12 clauses="1" errors="0" function="responding">go to</12></T>  
 428 <A09 move="response"><11 clauses="1" errors="0" function="responding">the .. city</  
 429 11></A09>  
 430 <T move="follow-up"><12 clauses="1" errors="0" function="responding">go to the city  
 431 . and where is the city . which is your ((xxx))</12><11 clauses="1" errors="0"  
 432 function="interpersonal">el rojo no entiendo</11></T>  
 433 <X move="response"><12 clauses="1" errors="0" function="responding">the red</12></X  
 434 >  
 435 <T move="follow-up"><12 clauses="1" errors="0" function="responding">the red</12></  
 436 T>  
 437 <A09 move="follow-up"><11 clauses="1" errors="0" function="responding">a . el otro<  
 438 /11></A09>  
 439 <T move="follow-up"><12 clauses="1" errors="0" function="responding">the big red .  
 440 ok . the big red</12></T>  
 441 ..  
 442 <T move="initiation"><12 clauses="1" errors="0" function="initiating">m::: is that  
 443 the city? . is that the city? . are you sure?</12></T>  
 444 <X move="response"><12 clauses="1" errors="0" function="responding">ye:::s</12></X  
 445 >  
 446 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no . the city  
 447 is that . the city is that</12></T>  
 448 <A09 move="follow-up"><11 clauses="1" errors="0" function="responding">aparte ((xxx  
 449 ))</11></A09>  
 450 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no . thats not  
 451 the city. thats a town</12></T>  
 452 </transcription>  
 453 </episode>  
 454 </episodes>





## E Transcriptions (Main Study)

1  
2  
3 T: pero no lo digais ahora .. no . ahora no se dice .. no . ahora no se  
mira . tenemos una clase distinta  
4 T: now . sh::: A14 Kelly has something to tell us about her american school  
. do you remember the american school?  
5 X: yes  
6 T: ah . what was the name  
7 A10: school?  
8 T: of course school . how clever ..  
9 T: you dont remember the name? . its ham--  
10 X: homemaker  
11 T: no  
12 XXX: ((laugh))  
13 T: no problem . all you have to do is listen listen listen listen  
14 Kelly: its called hampshire  
15 A13: (xxx) hampshire  
16 XXX: (xxx)  
((noises))  
18 T: Kelly wants to tell you something about the other children . you know  
what are the children?  
19 X: no  
20 T: children . boys and girls .  
21 T: the children in america . they wrote things . for example . whats my  
favourite game  
22 A10: estudiante  
23 T: please can you listen instead of speaking .. whats your favourite game .  
for example . my favourite game is chess . chess is ajedrez . whats  
your favourite game?  
24 A13: de que?  
25 T: game . your favourite game  
26 A07: como se llama  
27 T: que no que no hables tu . caramba sit down A07 ((noises)) no no look .  
game is--  
28 A13: juego  
29 T: your favourite game  
30 X: juego favorito  
31 T: claro my favourite game is chess  
32 T: what is your favourite game  
33 X: (xxx)  
34 T: not whats your name . whats your favourite game! a ver A07 whats your  
favourite game estoy oyendo a tres personas hablar y no se entiende nada  
35 A07: ajedrez  
36 T: when im speaking be silent for example A10 . whats your favourite game  
37 A10: whats football in english  
38 T: football  
39 A10: football  
40 T: ok and yours . A16?  
41 A16: whats construcciones in english  
42 T: (xxx)constructions game  
43 Kelly: what?  
44 T: like that like that . constructions game . ok . that was an example .  
45 T: now Kelly is going to tell you the real things you have to answer so  
listen to her shes going to tell you listen listen  
46 Kelly: ok the other day i received a document from our friends in hampshire  
. ok . so we first have to write our names

47 X: nombre  
48 Kelly: second . we have to write our favourite snack food  
49 T: for example my favourite snack is cookies  
((indistinct voices))  
51 T: so . number one the name . number two the snack  
52 Kelly: number three you prefer to play inside or outside  
53 T: mmm thats a good question  
54 Kelly: next question . do you prefer to play video games or board games? ..  
video games  
55 T: you understand video games and board games? . for example . the  
transports game . chess . you play on a table . you understand?  
56 Kelly: would you like to have pizza for breakfast  
57 T: breakfast . you understand breakfast  
58 A16: desayuno  
59 T: of course breakfast  
60 Kelly: bacon eggs .. ok . so breakfast food or pizza . ok . and the last  
one is the favourite thing you do on saturday  
61 A13: dibujar  
62 T: on saturdays you draw what is saturday?  
63 A07: saturado  
64 T: en vez de inventar monday tuesday wednesday thursday friday saturday and  
sunday que son  
65 A16: los dias de la semana  
66 T: los dias de la semana  
67 T: which one is saturday?  
68 A16: que dia es hoy miercoles  
69 T: look monday tuesday wednesday thursday friday saturday and sunday  
70 A08: martes  
71 T: listen again monday tuesday wednesday thursday friday saturday! and  
sunday . which one is saturday?  
72 XXX: sabado  
73 T: sabado la unica que escucho los demas solo hablaban  
74 A09: yo sabia que era sabado  
75 T: pues estabas hablando sin levantar la mano  
76 T: so . for example . i like to play chess on saturday alguien se acuerda de  
lo que es play chess  
77 A16: que te gusta jugar mucho  
78 T: chess  
79 A13: al ajedrez a jugar al ajedrez  
80 T: yes . on saturdays  
81 A16: el dia sabado  
82 T: exactly . so number one your name . number two snack food . for example  
my favourite snack food is cookies . number three play inside in the  
playground or in the classroom . what do you prefer to play there or here?  
83 A14: play there  
84 T: thats outside . this inside . then number four what you prefer pizza or  
breakfast?  
85 A10: pizza  
86 A13: pizza  
87 T: you prefer pizza . me too . i prefer pizza . and then five your  
favourite thing you do on saturday . for example . i play chess on  
saturday  
88 Kelly: also is there anything else that you want to tell the students over  
there  
89 T: anything else creo que lo entendeis verdad? . anything else is algo mas  
90 A13: cookies  
91 T: hay @five @things . si hay algo que quereis decir y no esta ahi lo podeis  
poner . no cookies ahi hay @your @name @your @favourite @snack for  
example . you can write your favourite football player . i dont know  
92 A07: football  
93 T: futbol no es nada . futbol que es no contestas a ninguna pregunta si  
quieres anadir una pregunta que no este ahi  
94 A16: como te llamas  
95 T: your name is the number one  
96 A10: que tal estas  
97 T: mira de momento lets do this five . so can you give them a piece of  
paper? . ok . so you have to write one name . they can copy that . so  
copy name . favourite snack food . write your favourite snack food . play  
inside or outside . you play inside or outside . do you understand?  
98 A10: yes  
99 T: are you sure?  
100 XXX: yes  
101 T: sabeis lo que es are you sure

## Appendix E. Transcriptions (Main Study)

((voices))  
103 T: no .. eso are you sure? . no . thats do you agree estais segurisimos? .  
estais seguros? . entonces como contestais si no entendeis la pregunta . a  
ver ahora que la entendeis are you sure?  
104 XXX: yes  
105 T: you can start working . so you write one name and you write your name .  
two favourite snack food and you write your favourite snack food . for  
example . mine is cookies  
106 A07: copiamos todo  
107 T: kellys is bananas . first you copy one name . A07 . two favourite snack  
food idlo haciendo asi porque si no igual no os queda sitio id haciendo  
cada uno en su momento  
108 A07: vamos a copiarlo  
109 T: of course copy that! mirad este esta muy bien . os lo voy a enseñar como  
ejemplo this is the thing . one name . whatever . two favourite snack food  
. whatever pizza or  
110 XXX: (xxx)  
111 T: la comida del recreo no no es la de hoy its your favourite . your  
favourite  
112 XXX: (xxx)  
113 T: no la que trajiste ayer no . @your @favourite  
114 X: merienda  
115 T: no . the favourite mira A09 . por favor sientate acaba de contestar A09 y  
tu vuelves a preguntar lo mismo the favourite is la que mas te guste a  
ti  
116 A07: chocolate  
117 T: ok . chocolate @chocolate se escribe exactamente igual  
118 A13: chocolate si  
119 A09: no . se escribe choc  
120 T: no . se escribe lo mismo  
121  
122 T: next we have to do revision .. ok er::: first of all historic characters  
for example which character is that with a helmet . a sword . an armour  
and lived in castles in the middle ages  
123 A12: asterix  
124 T: asterix doesn't live in the middle ages he hasn't got an armour armour  
is armadura he hasn't got an armour  
125 A07: el cid  
126 T: el cid  
127 A09: o boabdil  
128 T: or boabdil . because boabdil lives in castles . he wear a helmet .  
helmet is casco . he wore a helmet . he wore an armour . he lived in  
castles . he was not spanish . well he was! spanish  
129 A09: y ademas asterix no tiene espada  
130 T: ok you can say that in english ... asterix doesn't have a  
131 A13: sword  
132 T: sword  
133 XXX: ((laugh))  
134 T: sh::podemos hacer esas frases por ejemplo asterix has a sword si que  
tiene asterix has a sword  
135 A09: a si  
((voices))  
137 T: this is a sword  
138 A09: pero no la coge  
139 T: yes he neves uses it .. so we can do that kind of sentences for example  
julius cesar doesn't have a sword  
140 A10: julius  
141 T: cleopatra doesn't have a sword el cid has a sword do you see the  
difference? has doesn't have for example A10 which is correct? . A16 has  
a sword . or A16 hasn't got a sword? es que use una palabra distinta doesn  
't have a sword . he has or he hasn't @perdon she has or she doesn't  
142 A10: she  
143 T: she doesn't have doesn't have es que no tener se dice de tres formas  
distintas y a mi me salieron las tres sin querer doesn't have hasn't hasn'  
t got se puede decir de las tres formas hasn't got hasn't doesn't have  
cual os parece mas facil doesn't have hasn't or hasn't got  
144 XXX: hasn't got  
145 T: hasn't got  
146 A13: si  
147 T: entonces decimos hasn't got A16 hasn't got a sword se escribiria asi  
148 A09: se escribe  
149 T: hasn't got ves es que son muchas letras juntas hasn't got hasn't got  
150 XXX: hasn't got

151 T: which is correct? . A14 has a green jacket or A14 hasn't got a green jacket?  
152 A13: green jacket  
153 T: so A14 has a green jacket  
154 A13: pero lo tiene negro  
155 T: es @green caramba es @green A14 tiene una chaqueta verde y azul no es verde  
156 A09: se dice que es verde porque la mayor parte es verde  
157 T: exacto tambien se puede decir de dos formas esto supongo que os lo enseno Jacobo A14 has a green jacket or A14 has got a green jacket la palabra got es opcional has a green jacket has got a green jacket cual os gusta mas cual suena mejor  
158 XXX: has got  
159 T: a mi tambien me suena mejor A14 has got a green jacket or A14 hasn't got a green jacket y A12 has got yellow hair?  
160 A13: no  
161 T: no . so she hasn't got yellow hair  
162 A13: she hasn't got yellow hair  
163 T: she hasn't got yellow hair  
((indistinct voices))  
165 T: ok let's do una rueda de frases cada uno puede decir con has got o con hasn't got pero tiene que ser @correct y con personajes de los de historia asterix julius cesar cleopatra o lo que sea y hay que hacer @correct @sentences id pensando una para cuando os toque A05 number one . you choose a historic character and you choose has got or hasn't got  
166 A05: cleopatra  
167 T: ok so you say cleopatra has got or cleopatra hasn't got que vas a decir . deja de hacer eso y haz la frase ahora  
168 A05: cleopatra hasn't got  
169 T: ok cleopatra hasn't got y que es lo que @hasn't @got  
170 A05: mmmm  
171 T: tiene que ser que no que es lo que no tiene cleopatra hasn't got?  
172 A05: jacket  
173 T: a jacket . is correct . cleopatra hasn't got a jacket . cleopatra uses no se como se llamara esa prenda a robe ok @tiene @que @ser true y el personaje (xxx)  
174 A10: el cid  
175 T: ok el cid . choose has got or hasn't got . yes is has got no is hasn't got  
176 A10: no se como se dice  
177 T: repeat el cid has got  
178 A10: el cid has got er::: sword  
179 T: a sword good A16 .. choose a character ... cleopatra el cid puedes repetir  
180 A16: cleopatra  
181 T: cleopatra y que vas a decir has got or hasn't got  
182 A16: hasn't got  
183 T: ok hasn't got  
184 A16: shorts  
185 T: shorts good very good no pasa nada se puede repetir lo que teneis es que hacer frases correctas A08  
186 A08: cleopatra  
187 T: cleopatra?  
188 A08: hasn't got  
189 T: yes or no  
190 A08: yes has got a live  
191 T: a pero es que eso no es tener eso es vivir hay que hacerlo con has got  
192 A08: has got a @piramide  
193 T: a pyramid well ok that's not exactly true pero puede valer A13  
194 A07: el cid @no has got  
195 T: el cid hasn't got  
196 A07: el cid hasn't got house  
197 T: a house yes he lived in a castle  
198 A07: horse  
199 T: a a horse but he had a horse el cid has got a horse  
200 A13: si tiene  
201 T: yes he has and his horses name was babieca  
((voices))  
203 T: yes el cids horse was babieca  
204 A16: que es eso  
205 T: sit down the name the name of the horse yes el cids horse was babieca A15 venga  
206 A15: julius cesar

## Appendix E. Transcriptions (Main Study)

207 T: venga julius cesar  
...  
209 T: ok julius cesar hasn't got y que es lo que no tiene  
...  
211 T: A13 stop! estamos escuchando a A15 asi que quietos . asi lo esta haciendo bien mucha gente pero vosotros dos no hay muchas cosas . por ejemplo julius cesar hasn't got a car  
212 A13: a brow  
213 A15: a brow  
214 T: a what  
215 A15: a brow  
216 T: y que es a brow  
217 X: (xxx)  
218 T: pero estoy hablando con A15  
219 A15: a brow  
220 T: y que quieres decir con eso dimelo en espanol que yo te ayudo  
...  
222 A15: (xxx)  
223 T: pues di una cosa que sepas decir . sera posible A07 . dejalo hablar a el . si hay una cosa que no sabes decir en ingles y espanol no la digas . dime algo que sepas decir . que mania teneis de estar hablando seguido  
  
225  
((indistinct chat))  
227 Kelly: i dont know (xxx)  
228 A05: (xxx)  
229 T: this is A10 . and the job?  
230 Kelly: ok  
...((noises))  
232 A05: hello  
233 T: ((very soft voice))asi no asi  
234 A05: is a baker  
235 Kelly: is a baker . ok  
236 T: read! . my  
237 A05: my .. (xxx) (xxx)  
238 T: we are going to skip A05 porque no esta leyendo lo que pone el papel you can ask someone else contigo vamos a practicarlo mas . ahora no lo leemos . lo leemos luego  
239 Kelly: hello  
240 A12: is A12  
241 Kelly: SHE is A12 . she or he  
242 T: ((very soft voice))A10 tienes que parar  
243 A12: is A12  
244 Kelly: she is girl and he is boy you going to put an s for SHE is  
245 A12: she is A12  
246 A12: is=  
247 Kelly: =she  
248 A12: a farmer  
249 A12: where do you work  
250 kelly: i work at a farm  
251 A12: i like ..  
252 T: es que solo has puesto @i @like . es que esa no es la pregunta hay que escribir la pregunta correctamente . es @do @you @like @your @job? @do . @you . preguntale . preguntale  
253 A12: i like=  
254 T: =no . do you like-  
255 A12: do you like-  
256 T: you job?  
257 A12: your job?  
258 Kelly: yes i do  
259 T: le ponemos @yes y la ultima  
260 A12: thanks for coming  
261 Kelly: thank you good bye  
262 T: good  
263 A11: (xxx) ((very soft voice)) ... (xxx)  
264 T: espera pausa . pausa . como se dice pausa @in @english pause you have to speak louder . like MY FIRST QUESTION IS . try  
265 A11: my first question is  
266 T: very good  
267 A11: what do you (xxx)  
268 Kelly: what do i do? i am a firefighter  
...  
270 A11: second question is daw=  
271 T: do . do you?

272 A11: do you like your job?  
 273 Kelly: yes i do  
 274 A11: bye bye  
 275 kelly: good bye  
 276 T: good good  
 277 Kelly: ok . good job . A09  
 278 T: A09 . te estan llamando  
 279 A09: hello this is (xxx) (xxx)  
 280 T: he  
 281 A09: he . my first question is . where do you work?  
 282 Kelly: i work in a hair salon  
 ...  
 284 T: a si . porque esta no tiene respuesta . si si  
 285 A09: my second question is . do you like your job?  
 286 Kelly: yes i do  
 ..  
 288 A09: thanks for coming  
 289 kelly: thank you  
 290 T: muy bien A09 . te cambio una frase pero como es el personaje puede decir  
 lo que le de la gana  
 291 A13: hello . this is A09  
 292 T: escucha. ahora escucha  
 293 A13: he is a policeman where do you work?  
 294 Kelly: i work at a (xxx) station  
 ..  
 296 A13: what=  
 297 T: no . eso ya te lo ha dicho ella  
 298 A13: do ... you . like . your job  
 299 Kelly: yes i do  
 300 A13: bye bye  
 301 Kelly: good bye thank you  
 302 T: very good very good parad quietas  
 303 A08: hello . this is A08 . is a baker my first question is . where do you work  
 304 Kelly: i work in a bakery  
 305 A08: my second question is . daw- do you like your job?  
 306 Kelly: yes i do  
 307 A08: thanks for coming  
 308 Kelly: thank you . good bye  
 309 T: whos turn is now?  
 310 A07: hello  
 311 Kelly: hello  
 312 A07: this is A07  
 ..  
 314 T: he-  
 315 A07: he . is a teacher  
 316 T: where-  
 317 A07: where-  
 318 T: do-  
 319 A07: do-  
 320 T: you-  
 321 A07: you-  
 322 T: work  
 323 A07: work  
 324 Kelly: i work in a school  
 325 A07: bye bye  
 326 Kelly: good bye  
 327 T: ok . good they all did it? ok  
 328  
 329 T: that we don't review the names of the a ver A10 what's the problem?  
 330 A10: (xxx)  
 331 T: it's been long since we last reviewed the names of the objects .. the  
 objects are those so .. what is this?  
 332 X: pencil  
 333 X: pencil  
 334 T: what kind of pencil?  
 335 X: pencil blue  
 336 T: pencil blue?  
 337 XX: blue pencil  
 338 T: blue pencil yes perfect it's a blue pencil what is this? .. A14  
 339 A14: blue  
 340 T: it's not it's blue but what is this  
 341 A14: glue  
 342 T: yes it's glue it's a blue glue for example . this is red glue but this  
 is a blue glue



## Appendix E. Transcriptions (Main Study)

343 XXX: hahaha blue glue  
 344 T: yes yes blue and glue . right . of course and what is this? put your  
 hands up . A05  
 345 A05: err scissors  
 346 T: scissors  
 347 A09: orange scissors  
 348 T: A07 what's the problem? ok next . what is this? .. A11  
 349 A11: pink crayon  
 350 T: pink crayon  
 351 XXX: (xxx)  
 352 T: be quiet . A09 please stop speaking all the time and what is this? put  
 your hands up . A10  
 353 A10: ...yellow marker  
 354 T: a yellow marker yes and what is this? . A07  
 355 A07: rush  
 356 T: no sh::::: grass a cow eats grass this is not grass  
 357 A07: grash  
 358 T: is not grash what is this?  
 359 A09: brush  
 360 T: brush blue brush  
 361 A07: con be  
 362 T: with b  
 363 T: yes and what is this?  
 364 A10: que haces  
 365 T: A13  
 366 A13: paper  
 367 T: paper . is a piece of paper . and what is this? . ah is A05 speaking  
 A05 . if you want to speak put your hand up so that all can listen . and  
 what is::: where is my .. this . what is this? ..A12  
 368 A12: what's goma in English  
 369 T: hahaha you're very clever A11  
 370 A11: rubber  
 371 T: is a rubber .. well in America is different . in America is  
 372 Kelly: eraser  
 373 T: eraser  
 374 Kelly: the verb is to erase with an eraser(...)  
 375 T: Ya estamos llamandonos entre los tres y riendo y molestando and what is  
 this? A07 .. A14  
 376 A14: shapen  
 377 XXX: sho:::::  
 378 T: sh::::: I'm speaking to A14 esta bastante bien pero no es sa es shar  
 379 XXX: sha:::::r  
 380 T: yes  
 381 A09: A13 se movio demasiado paqui  
 382 T: ya lo veo ya lo veo gracias por avisar (noise) es aqui venga sharpen .  
 good  
 383 T: so tell me if it's correct or not if it's correct can I cut with a brush  
 ?  
 384 XXX: no:::::  
 385 T: no I can not cut with a brush  
 386 XXX: false  
 387 T: is false . can I write with a rubber?  
 388 XXX: no:::: fa::::lse  
 389 A10: yes yes yes  
 390 A09: false  
 391 T: stop stop stop mirad los que no hayan entendido que no digan nada por  
 favor  
 392 A09: eso significa puedes escribir con una goma  
 393 T: exacto  
 394 A09: Y ella decia yes yes  
 395 T: no no no she said no yes no yes asi acierta seguro you have to think  
 first yes you have to use your brain and next one can you em . paint ..  
 can you paint with the scissors  
 396 XXX: no:::::  
 397 T: no you can't and can you paint with a crayon  
 398 XXX: ye::::s  
 399 T: yes you can  
 400  
 401 T: ok I tell you what is today's activity today's activity is to paint a  
 christmas card . a christmas card  
 402 XXX: no:::::  
 403 T: sh::::: remember that we have christmas in spain pero en otros sitios  
 hemos visto que otras cosas hay no

404 A10: si  
 405 T: examples  
 406 A07: el lechero  
 407 T: Olentzero  
 408 A11: pa que pais e a tarjeta  
 409 T: the card is going to be que pasa A16  
 410 A16: (xxx)  
 411 T: bueno ya pero es que ahora ha hecho A11 una pregunta the card is going to be to send to the houses has entendido .. va a ser la nota que anuncie el festival la que mas bonita sea hacedla muy bonita para que salga elegida .. dime A09  
 412 A09: que card significa  
 413 A10: carta  
 414 A09: no carta no  
 415 T: podria significar carta pero en este caso no en este caso  
 416 A09: dibujo animado  
 417 T: no no that's cartoon . card is tarjeta mas bien it's a card  
 418 A09: tarjeta amarilla  
 419 T: yes we can say winter card because some countries they don't have christmas for example @que country @que @pais don't have christmas A16 .. un pais que no tenga  
 420 A07: china  
 421 T: china they don't have christmas ok  
 422 A12: japan  
 423 T: japan bueno depende .. si hay gente de espana alli tambien hacen navidad pero en su religion normalmente no tienen navidad italy no in italy they do have christmas  
 424 A14: Xapon  
 425 T: japan lo acaban de decir dime  
 426 A09: france  
 427 T: in france they have christmas  
 428 X: sudan  
 429 T: in sudan they don't have christmas  
 430 Kelly: do the kids (xxx)  
 431 T: no they don't know what is hannuka do you remember? los judios cual es su fiesta os la dije antes en el problema de matematicas como era  
 432 A07: religion catolica  
 433 T: no si no te acuerdas no digas nada .. en el problema de matematicas salia el nombre de la fiesta que hacen en invierno como es  
 434 X: akaloki  
 435 T: akaloki?  
 436 XXX: ((laugh))  
 437 T: no no no no no no mira A07 te he dicho dos cosas para hablar se levanta primero la mano y otra cosa cuando hemos preguntado si te acuerdas no inventes si no te acuerdas te callas cuando digo intentad inventar .. intentad inventar bueno sh:: como no os acordais miradlo en la hoja a ver vosotros no ... tiene que ser los de primero  
 ((noises))  
 439 A10: tiene que ser los de primero  
 440 T: la de matematicas .. a ver como es? que iba a celebrar xiana  
 441 A12: carn  
 442 T: carn? a ver A11 listen to A11  
 443 A11: (xxx)  
 444 T: casi casi ... hannukah listen to Kelly because knows something about hannukah so listen to Kelly  
 445 Kelly: hannukah is celebrated by people .. people of the jewish religion  
 446 T: they know jewish religion in spanish which religion is the jewish religion?  
 447 A10: religion  
 448 T: me estoy hartando e .. he tenido que mandar callar cada dos segundos .... sit down  
 449 X: (xxx)  
 450 T: pues si no entiendes que haces haciendo ruido a ver kelly said hannukah is for the jewish religion in spanish the jewish religion a que os suena es una religion ... cual  
 451 A09: no es que iba a decir que estaba ayudando a encontrar esa palabra  
 452 T: no me interesa ... no es el momento de hacer ruido dime A12  
 453 A12: religion judia  
 454 T: yes  
 455 XXX: religion judia  
 456 T: listen to Kelly she is going to tell something else  
 457 Kelly: hannukah is the celebration like christmas but for them hannukah is a seven day celebration so seven? days

## Appendix E. Transcriptions (Main Study)

458 T: you know seven?  
459 XXX: siete  
460 T: cuantos dias dura hannukah  
461 XXX: siete  
462 T: seven days yes  
463 Kelly: and do they know (xxx)?  
464 T: no they don't know that name  
465 Kelly: like this  
466 T: why don't you use the marker?  
467 Kelly: so they have something like this  
468 T: mirad os estan explicando algo quiero silencio completo  
469 Kelly: ok and this is a candle ... candle?  
470 T: deberiais saber candle ... que cosas apaga el jolasveinar que va a apagar cosas  
471 A10: las velas  
472 XXX: velas  
473 T: velas exacto  
474 Kelly: so they light the candle every day and they get presents seven days of .. presents?  
475 T: I think they know presents what's presents  
476 A13: regalos  
477 T: regalos so they have seven days day number one they light a candle and they get a present day number two they light the candle they get another present quien me explica esto en espanol ... no habeis escuchado .. repito day number one they light the candle sh:::: and they get a present aaa a present day number two? they light another candle and they get another present dime  
478 A16: encienden las velas y ponen su nombre para  
479 T: no dije nombre no dije nombre  
480 A07: que apagan las velas  
481 T: no que apagan las velas no  
482 A16: encender  
483 A07: encienden las velas y despues cogen los regalos  
484 T: sh::::  
485 A11: encienden as velas e deixanche ali o Papa Noel  
486 T: no:::: papa noel no  
487 T: I repeat .day number one you light candle number one you get present number . one day number two you light candle number two you get present number two a ver si habeis entendido  
488 A13: que encienden las velas y despues las apagan  
489 T: no  
490 A10: que encienden las velas-  
491 T: A05 calla de una vez por favor  
492 A16: encienden las velas y luego deja papa noel un regalo  
493 T: papa noel no he dicho  
494 A07: el jolasveinar  
495 T: tampoco he dicho jolasveinar no no no no no no no no lieis vamos a resumir kelly nos esta contando la fiesta de la religion judia .. y no hemos dicho ni papa noel ni nada y los judios tienen siete velas en el dia numero uno encienden la vela numero uno y tienen el regalo numero uno en el dia numero dos encienden la vela numero dos y tienen el regalo numero dos y asi hasta siete ahora lo habeis entendido no  
496 XXX: si  
497 T: porque no escuchasteis vamos a escuchar mejor ahora a ver si entendeis lo siguiente ok you can continue  
498 Kelly: errr that's all I know  
499 T: bueno dice que es todo que es lo mas importante  
500 Kelly: and this year started last thursday  
501 T: que dia es el thursday  
502 A16: jueves  
503 T: jueves el jueves pasado fue el dia numero uno entonces el jueves pasado los judios encendieron la vela numero uno y tuvieron el regalo numero uno  
504 Kelly: so christmas is always the twenty fifth of december  
505 T: a eso lo sabeis que dia es christmas  
506 A16: navidad  
507 A07: cinco  
508 T: no cinco no  
509 A13: el veinticinco!  
510 T: el veinticinco  
511 XXX: (xxx)  
512 Kelly: alright  
513 T: sh::::  
514 Kelly: so ((noises)) hannukah always changes

515 T: nunca es el mismo dia no  
516 Kelly: right  
517 T: hannukah can be different days no es siempre el mismo depende .. y aqui  
we have learned a different thing cuando tienen regalos los ninos de la  
republica checa que lo dije antes  
518 A07: el dia cinco  
519 T: no no este sabado this saturday er the children from czeck republic for  
example dominik they get the present from mikulash  
520 Kelly: saint nick we too  
521 T: a saint nicholas  
522 Kelly: saint nicholas on the fifth or sixth yeah  
523 T: dominik said the sixth  
524 Kelly: the sixth-  
525 T: A15 guarda eso de una vez y deja de hacerlo  
526 Kelly: the sixth sixth of december saint nick comes and you put your shoe  
outside the door and while you are sleeping saint nick puts presents in  
your shoes  
527 T: yes I think mikulash is the same but mikulash is in czeck  
528 Kelly: o yeah  
529 T: so ok we know some different winter winter es invierno ya sabemos algunas  
cosas del invierno so we can do our winter cards cada uno puede escoger  
de todo lo que hemos hablado lo que prefiera mikulash mikulash seria un  
personaje con barba podeis elegir las velas de los judios the seven  
candles o podeis dibujar los jolasveinar o dez moroz podeis dibujar  
530 A07: o el krampus  
531 T: krampus no do you know krampus?  
532 A07: es malo  
533 T: Kelly doesn't know krampus  
534 XXX: (xxx)((noises))es una cabra  
535 T: not exactly is a-((noises))  
536 XXX: ((noises and indistinct voices .....))  
537 T: if you don't want to see him close your eyes krampus is coming!  
538 XXX: ah::::((laughgs))que feo  
539 T: no no no no more krampus don't do krampus no hagais a krampus eh  
prohibido  
540 A14: yo a los esos  
541 T: @so vamos a hacerlo e:: con la tecnica que mas os guste si quereis con  
brush si quereis con ceras si quereis con pinturas si quereis con papel de  
colores  
542 A16: y si nos equivocamos con el pincel  
543 T: pues se tapa con otro color no hay problema sh:::: sin atropellaros y  
sin gritar los que lo hagan con @brush van a coger un mandil y se van  
sentando en esa mesa . los que lo hagan con ceras o con pinturas se quedan  
en su sitio y los que lo hagan con papel de colores se quedan en su sitio  
venga  
544 A07: yo con pincel  
545 T: hay que recoger estas cosas tienen nombre  
546 XXX: (xxx)  
547  
548 T: first of all ((big noise - furniture moving)) sh:::: we are going  
ehehehehe what's first?  
549 A07: primero  
550 T: first of all .. the songs .. we have to sing carbohydrates proteins and  
vitamins .. stop with the chair please .. we have to sing uh .. uh:::  
i'm a cat and i eat birds we have to sing human body human body and we  
have to sing cavemen live in caves a::::nd All come on we are waiting ..  
we can start we can start let's start with uhm which one kelly  
551 Kelly: I'm a cat  
552 X: I'm a cat  
((music))  
554 Kelly: one two three four one two three  
555 X: I am a cat and I eat birds I am a wolf and I eat hens we are  
carnivores we are carnivores I am a cow and I eat grass I am a rabbit  
and I eat carrots we are herbivores we are herbivores I am a crab and I  
eat fish I am a pig and I eat potatoes we are carnivores  
556 T: omnivores!  
557 X: omnivo:::::res we are omnivores  
((music stops))  
559 T: pigs and crabs are omnivores because they eat plants and?  
560 A10: animals  
561 T: animals . of course they eat plants or animals they don't mind about  
that .. and cows and rabbits are herbivores because they eat?  
562 A09: plants

## Appendix E. Transcriptions (Main Study)

563 T: plants . of course .. they eat plants ..a:::nd .... remember cows ..  
eat .. grass::: not grash grass:::

564 A05: grass

565 A16: acabado en ese

566 A05: grass

567 T: grass . yes well I think in America you say /graes/

568 Kelly: grass

569 T: grass ok yes yes yes

570 XXX: ((indistinct voices and noises))

571 T: em::: A05

572 A05: carbohydrates  
((music starts))

574 T: no no no you have to wait for one two three four

575 Kelly: one two three four

576 X: carbohydrates proteins and vitamins carbohydrates proteins and vitamins  
carbohydrates are in bread carbohydrates are in pasta carbohydrates are in  
pizza carbohydrates are in chips carbohydrates proteins and vitamins  
carbohydrates proteins and vitamins proteins are in sausages proteins are  
in burgers proteins are in chicken proteins are in fish carbohydrates  
proteins and vitamins carbohydrates proteins and vitamins vitamins are in  
lettuce vitamins are in tomatoes vitamins are in pears vitamins are in  
apples carbohydrates proteins and vitamins carbohydrates proteins and  
vitamins  
((music stops))

578 T: good . now .. ((noises of chairs moving)) I can't listen to you because  
some chairs are moving stop with the chairs .please . yes?

579 A11: podo dicir unha cancion?

580 T: which song?

581 A11: human body

582 T: human body!  
((music starts))

584 Kelly: one two three four one two ready sing

585 X: human body human body human body human body I have a heart I have a  
heart I have a heart and its colour is red human body human body human  
body human body I have two lungs I have two lungs I have two lungs I have  
two lungs and its colour is pink human body human body human body human  
body I have a stomach I have a stomach I have a stomach and its colour is  
brown human body human body human body human body I have some teeth I  
have some teeth I have some teeth and its colour is

586 T: and its colour is?

587 X: green!

588 T: white

589 XXX: and its colour is white ole  
((music stops))

591 T: we have to sing cavemen live in caves  
((music starts))

593 Kelly: one two three four

594 X: cavemen live in caves romans live in houses queens live in castles and  
we live in cities first prehistory then ancient times next middle ages and  
finally modern and contemporary times ... cavemen hunt mammoths roman  
fight the gauls knights fight with swords and we love peace first  
prehistory then ancient times next middle ages and finally modern and  
contemporary times  
((music stops))

596 T: very good!

597 A07: otra profe

598 T: no no no no we don't have any more songs

599 XXX: otra! otra! otra!

600 T: no no no no no no in english if want @otra you say .. we want more

601 XXX: we want more we want more we want more

602 T: no no no no more .. no more .. thank you thank you thank you no more  
today A11?

603 A11: que si guardo las hojas

604 T: no ahora porque tenemos que hacer otras cosas .. cuando tengas un rato  
libre

605

606 T: alright . good . next we have a game the game is about landscapes you  
know what's landscapes?

607 A12: paisajes

608 T: exactly . very good A12 landscapes are paisajes so what parts of the  
landscape do you know? a ver A10

...

610 T: sit down please A05?

611 A05: can i go to the toilet  
612 T: ok you can go to the toilet what parts of the landscape do you know A12?  
613 A12: tree  
614 T: tree ok. what else?  
615 A10: lakes  
616 T: lakes  
617 A10: mountains  
618 T: mountains . what else?  
619 A13: rivers  
620 T: rivers  
621 A12: grass  
622 T: grass  
623 A09: beach  
624 T: beach  
625 A12: city  
626 A13: city  
627 T: city  
628 A11: mountains  
629 T: mountains ya lo dijeron pero si  
630 A13: river  
631 T: river . you know all the important parts of the landscape . yes  
632 A08: (xxx) pueblo (xxx)  
633 T: a pueblo  
634 A09: road  
635 T: we have a problem with pueblo because we use two different words maybe  
you can help us we have town and village and we don't know if Leiro is a  
town or a village  
636 Kelly: Leiro is a village  
637 T: leiro is a village so the town que pasa con las manos sentaos caray que  
pasa  
638 A09: road  
639 T: pero si estamos hablando de otra cosa no puedes escuchar primero  
640 A10: (xxx)  
641 T: can i what! to the toilet . can i?  
642 A10: can i ..  
643 T: go  
644 A10: to the toilet  
645 Kelly: (xxx)  
((noises))  
647 T: so ribadavia would be a town  
648 Kelly: is bigger  
649 T: ribadavia is bigger  
650 Kelly: so leiro is a town . ourense would be a city (xxx)  
651 T: ok good A14 y A13 no se han enterado de nada Kelly nos esta diciendo lo  
que son city que sitios son village y que sitios son town hay tres  
palabras so leiro is not city is not town is a village  
652 Kelly: right and you have like a town hall  
653 T: it most depends on the size or the politics?  
654 Kelly: i would say size  
655 T: ok dice que depende de lo grandes que sean there are villages very very  
small town is bigger and city is bigger . is that right? . ok . so  
village town city example chicago whats chicago?  
656 XXX: city  
657 T: what is orega  
658 A07: small  
659 T: village  
660 T: what is carballino  
661 A13: bigger  
662 T: bigger que es town ya las aprenderemos in this game fortunately you don't  
have to know village town or city we have para esta nos vale town or  
village and this is city city y aqui si os acordais de town town si os  
acordais de village village so in this game you have two dime you have to  
throw dice and when you throw the dice Kelly or i say your direction for  
example ehm::: i don't know . you have to go to the city or to the  
mountain or to the town os podemos decir cualquier cosa and you have to go  
y cuando llegues al sitio que te han mandado you have one point . do you  
understand? for example . i'm here and i throw the dice . two . and kelly  
says . ok go to the trees para donde voy para alli o para alla  
663 XXX: para alli  
664 T: one two . oh . i have one point . do you understand the game?  
665 XXX: yes  
666 T: vale ya nos encargamos kelly y yo de que tengais que ir a sitios  
distintos que no vayais siempre al mismo ok do you understand the game?



## Appendix E. Transcriptions (Main Study)

667 XXX: yes  
668 T: alguien que me lo repita en spanish a ver A12  
669 A12: que tira el dado y tu o kelly nos mandais ir a un sitio  
670 T: eso es y tienes que saber (xxx) siempre hay que ir por las casillas  
always como se llamaba esto que me lo ibas a decir y era correcto  
671 A09: road  
672 T: on the road always on the road bueno aqui pasa una cosa rara pasa el  
river pero bueno dime A07  
673 A07: que se olvido de decir lo del punto  
674 T: bueno no importa que pasa con los puntos A07  
((noises))  
676 T: si si que pasa con los puntos ella no lo ha dicho no se lo que pasa con  
los puntos  
((indistinct voices and noises))  
678 T: exactly cada vez que llegais a un sitio os damos un punto es a cent  
sabeis lo que es un cent kelly can you show them a cent . thats a cent  
cada vez que tengais un punto os damos un cent  
((indistinct voices and noises of moving chairs))  
680 Kelly: there is a coin of one cent . two cents  
681 T: a yes maybe one cent  
((indistinct voices))  
683 T: e hay una cosa que no le habia preguntado nunca a kelly Kelly in America  
do you have euros  
684 A10: euros  
685 T: no sabeis lo que son euros quien le pregunta eso  
686 A10: you have?  
687 T: si decis euros se entiende  
688 A10: euros  
689 Kelly: no we have dollars  
690 A13: dollars  
691 T: are there dollars in spain?  
692 A10: ye::::s  
693 T: no!  
694 A07: si algun dia queremos preguntar si hay cocodrilos  
695 T: bueno pero ahora no  
696 A13: en bob esponja hay dolares  
697 T: you have to choose colour (xxx) A07 which colour?  
698 A07: m::: green  
699 T: green . ok . the green . one er A11  
700 A11: blue  
701 T: blue blue colour er A13  
702 A13: green  
703 T: @green a ver como ya habia un @green te doy un @green distinto  
((indistinct voices))  
705 T: er A09  
706 A09: red  
707 T: @red . @red hay alguno .. el que te toca te toco el primero que salio A14  
708 A14: red  
709 T: small red  
710 A10: que pequenita  
711 T: A10  
712 A10: blue  
713 T: blue aun no hay ninguno  
714 A10: si A11  
715 T: pues venga ese A05  
716 A05: blue  
717 T: blue tambien pues small blue ... A15  
((indistinct voices))  
719 T: red . do we have big red? teneis que escuchar e ya esta bien do we have  
big red? .. yes . do we have small red?  
720 A10: yes  
721 T: yes so (xxx) .. whos left? A12 do you have (xxx)?  
722 A12: yellow  
723 T: yellow . ok yellow anyone else  
724 A08: yellow  
((noises))  
726 T: A09 vete a sentarte a ese lado y A13 igual ya os llamare good . i think  
you understood the game so i take the dice and first turn is .. could  
you call?  
727 Kelly: yes . who goes first?  
728 T: who wants to go first?  
729 Kelly: do you want to start?  
730 A10: yes vamos asi o asi?



731 T: podemos preguntar a Kelly in america how do you do like this or like this  
?

732 Kelly: we go like a clock . so clockwise

733 T: @the @clock como va the clock goes like this

734 Kelly: ok . what number did you get?

735 A10: five

736 Kelly: five . ok . you go five

737 T: por el momento da igual vayas donde vayas aun no necesitas una direccion

738 Kelly: A07 you have (xxx) ok good thank you whos next

.....

740 Kelly: what . number one . thats it . ok  
((laugh))

742 Kelly: ok . whos next? whos next? no no no no no no whos next?

743 A13: three

744 Kelly: three spaces good A12

745 XXX: un cuatro

746 Kelly: one two

747 A10: three four

748 Kelly: good job

749 Kelly: four good job  
((indistinct voices))

751 Kelly: three four

752 T: sh::: A13 is it your turn

753 A10: cual es el tuyo este

754 T: A10 is it your turn

755 A10: no

756 T: be quiet

757 Kelly: good job next .. six spaces .. four five six .. one two three .. six

758 A10: cinco

759 Kelly: one two

760 A10: three four five six  
((indistinct voices))

762 T: whos turn is now? no no no first take a card ... you have to go to the  
sea . ok . throw your dice bueno ahora tiene que caer

763 Kelly: three

764 T: one two three is it already in the sea

765 A10: si::: (claps)

766 T: que suerte  
((indistinct voices))

768 A13: two::: .. two

769 Kelly: ok

770 T: no you keep it .. or no .. yes

771 Kelly: dont touch the board dont touch the board ok ... in english

772 XXX: card

773 Kelly: you take the card

774 A13: esta mirando para atras  
((noises))

776 A13: tira

777 Kelly: ok now .. six good one two three

778 A10: five six

779 Kelly: great

780 A13: four

781 A10: card

782 Kelly: dont touch his piece  
((indistinct voices))

784 Kelly: A10 sh::: no speaking if not in your turn . ok whose turn

.....

786 Kelly: good three .. good

787 T: se coge carta cuando lo diga Kelly no cuando diga A10  
((noises))

789 T: de ahi no pasa  
((indistinct voices and noises))

791 A13: six

792 Kelly: ok good A09 A09 sh::: well done five one two three four five good  
job ok

.....

794 T: A10 no speaking

795 Kelly: six

796 A08: one two three four five six

797 Kelly: good are you at the beach

798 T: ok how lucky you are .. A08 your point

799 Kelly: ok

800 T: A08 you have to give the paper to Kelly cuando llegas te vuelves

801 A07: en vez de decir three A08 ha dicho free

802 A08: dije three  
803 T: no seas tan perfeccionista we understood perfectly  
804 Kelly: you moved six  
805 A12: A14 tira  
806 Kelly: its your turn . card  
807 A13: esa no  
((indistinct voices))  
809 T: no te acuerdas que es village  
810 A09: a si es aquel pueblo tan pequeno  
811 T: small village . yes  
812 Kelly: ok so three good  
813 T: stop a second  
814 A10: es que tiene que llegar aqui  
815 T: yes of course he goes to the mountain  
816 A13: one two three four  
817 Kelly: right  
818 A12: corre  
819 A13: village  
820 T: A08 stop  
((indistinct voices))  
822 T: time time one second vamos a hacer una ronda de preguntas e dije que one  
second si digo one second esperas un poquito A09 que no te funcionan las  
orejas time A12 where are you going  
823 A12: mountain  
824 T: to the mountain . where are you going?  
825 X: river  
826 T: to the river where are you going?  
827 A10: sea  
828 T: A12 repeat where are you going A11?  
829 A11: mountain  
830 T: to the mountain where are you going?  
831 A08: sea  
832 T: to the sea and you?  
833 A07: beach  
834 T: to the beach and you A13?  
835 A13: river  
836 T: to the river . ok eh you reached the river @tienes one point how lucky  
you are . how lucky you are sabeis lo que es lucky?  
837 A07: (xxx)  
838 T: que suerte  
((indistinct voices))  
840 T: A15 como se dice its your -?  
841 A15: its your  
842 T: your @que? A12 its your turn  
...  
844 A10: four five six  
.....  
846 A13: bien me toca  
847 T: espera espera espera como que me toca its my  
848 A15: my  
849 T: turn  
850 Kelly: turn good  
851 T: yes  
852 A07: si a uno no le toca  
853 T: bueno ahora no hay que decir eso  
854 A12: four five six  
855 A13: no que es aqui  
856 A09: justo  
857 A07: si llega aqui a lo mejor como al principio  
858 T: no no no @yes @yes por los pelos que ya se acababa el river  
859 A09: llegaste al final  
860 T: A08 dont lose the points  
((indistinct voices))  
862 T: sh::: A15 escucha A07 y A12 tambien sentaos asi ..... a ver si no te  
pasas  
863 A10: tres  
864 A13: one two three  
865 T: how lucky  
866 A07: (xxx)  
((indistinct voices))  
868 T: i dont know whos turn is next its my::  
869 A10: its my turn  
870 Kelly: one two three four five good job  
871 T: is that the sea A09? is that the sea?

872 A09: no  
873 A13: era cinco  
874 T: no its not the sea @da @igual its not the sea si pero si se pasa tiene  
que volver para atras  
875 Kelly: ok good  
876 T: hay que caer justo e no llega con pasar hay que caer justo  
877 Kelly: four ok  
878 A13: carta carta  
879 A09: two  
880 T: a ver A13 a ver que tal te sale la frase es como go to the toilet con  
town  
881 A13: i ton  
882 T: i go to the town  
883 A13: i go to the town  
884 T: deja de jugar con la moneda e A08 las monedas en la mesa y para quieta  
con ellas  
885 A13: e que no has tirado  
((indistinct voices))  
887 T: bueno que lo diga A13 did you move?  
888 A13: que tire  
889 T: si  
890 A13: de primero  
891 T: pero ahora en este turno cuando cogiste town .. bueno si dice que no es  
que no  
...  
893 T: A15 ya la buscaremos te has quedado sin ella  
894 Kelly: ok  
895 A13: te toca  
((noises))  
897 A13: le toco otra vez river  
898 T: otra vez jo que lucky a pero se paso  
899 A07: pero tiene otra oportunidad al llegar aqui  
900 T: thats not the river . its the lake se puede ir para atras no hay que ir  
siempre para adelante  
901 A09: tengo que ir para atras  
.....  
903 T: is that the river?  
904 A09: no  
905 Kelly: ok whos turn?  
906 A10: six  
907 T: be careful A12 be careful  
908 Kelly: four  
909 T: where is the lake? where is the lake? the lake is there (xxx)  
910 Kelly: ok  
911 A13: six  
912 A12: four five  
913 T: no era six y por que cuentas five  
914 A09: asi  
915 A13: ya esta  
916 T: A15 is it your turn  
((indistinct voices))  
918 Kelly: another card  
919 T: whats that? oye dejad de mover el tablero por favor  
920 A10: six  
921 T: what did you get in the dice?  
922 A13: six  
923 T: move .. is that the city?  
924 XXX: si:::::  
925 T: has recuperado lo que habias perdido he lost in the previous one  
926 Kelly: ok  
927 A10: A05  
928 A13: one two three four  
929 Kelly: good ok  
930 T: which is your direction? where are you going? y si tira A05 por que  
mueve A10  
931 A10: porque no le llega  
932 T: vamos a ver mueve el que tenga el turno  
...  
934 A13: three four  
935 T: where are you going?  
936 Kelly: ok whos next .. whose turn your turn  
937 T: A08 A09 the coins on the table .. the coins on the table  
938 A08: city  
939 Kelly: city wheres the city

## Appendix E. Transcriptions (Main Study)

940 A10: six  
941 T: no lo se como andas jugando tocando las cosas  
942 A13: no::: (loud voices)  
944 T: very good A08 yes yes shes lucky  
((indistinct voices))  
946 T: la carretera no tiene por que estar asi os he dicho que pareis con las monedas e  
947 A09: es que el me las estaba  
948 T: e you have three espera quien empezo antes a jugar  
949 Kelly: three  
950 T: si esta es la ultima vuelta is that the sea? . the sea . its the sea  
951 A09: por uno .. e le tocaba a A14  
952 A13: no one two three four  
953 T: where are you going? A13 where are you going?  
954 A13: town  
955 T: to the town  
956 A13: u madre mia  
957 T: e you are going to the river how lucky is A09  
((indistinct voices))  
959 T: sh::: be quiet  
960 A10: one two three four  
961 T: como que three two one two . where do you go . A12? . to the lake? the lake is over there you are not there yet  
962 A13: one two three four  
963 A09: ahora si que voy en cabeza  
964 A13: tengo que llegar ahi tio  
965 Kelly: where are you going?  
966 A13: mi destino es ese  
967 T: thats not the river  
968 Kelly: A05  
969 T: sh::: be quiet no hay prisa vamos a jugar esta vuelta  
((indistinct voices))  
971 T: ok good A09 no ayudes a A05 a mover no tienes que mover su ficha  
...  
973 A10: three four five  
974 A13: five  
975 T: A05 where are you going? where do you go?  
976 A05: city  
977 T: to the city a ver A11 es la ultima tira A11 y acabamos  
978 A13: si he empatado contra ti  
979 T: who got three points? . good who got two?  
980 A07: nadie  
981 T: who got one point? . good and the rest no points bueno ok go wash your hands  
  
983 T: is songs . but we have new songs because today finally we have new songs what is new songs?  
984 A10: nueva  
985 T: A11  
986 A11: nueva  
987 T: yes a new song and this song is about .. what is it about Kelly?  
988 Kelly: the directions  
989 T: the directions . do you remember the directions?  
990 XXX: (xxx)  
991 T: no? what's there?  
992 X: north  
993 T: what's there?  
994 X: south>  
995 A10: west south  
996 T: what's there?  
997 X: east  
998 T: east and west ok uhm A10 can you point to the south? .. point .. good .. A05 can you point to the north? yes no::: ok ok ok it's ok A08 can you point to the west? .. yes .. mm .. A07 can you point to the north? .. yes .. A15 can you point to the east? .. you can't .. A11 can you point to the east? uhm you're not very sure .. yes to the east .. A12 can you point to the south? good can you point to the east? .. yes .. can you point to the west? ... ye:::s good A13 can you point to the north? .. uh::m what's in the .. anyway .. what's this?  
999 A12: compass

1000 T: compass . good A12 good very good this is a compass . so the compass  
has got ... arrow .. uhm:::: yes they say a technical name but you say ..  
point?

1001 Kelly: I don't think I'm.. arrow

1002 T: arrow .. pointer well

1003 Kelly: =I think arrow ((laugh))

1004 T: it's got this... arrow .. A14, please, can you be quiet? .. thank you ..  
what does the arrow point? the east the south the west or the north?

1005 A07: north

1006 T: yes a:::lways always means siempre .. the arrow in the compass is always  
to the north pongas donde lo pongas siempre is to the north always always  
always que era always?

1007 A09: siempre

1008 T: siempre always bien so u:::::hm .. do you anything that is .. in the  
north? .. for example .. Vigo .. Madrid .. Barcelona .. do you know  
anything that is in the north?

1009 A08: m:: .. Carballino

1010 T: do you know anything that is in the south?

...

1012 A07: Ourense

1013 T: in the south .. Ourense

1014 A07: =alli

1015 T: =not exactly .. no

1016 A07: =Carballino

1017 X: es alli

((noises))

1019 T: a ver a ver now A07 is speaking A07. entiendes not exactly sabes lo que  
significa

1020 A07: no

1021 T: que no exactamente mas o menos pero no es una respuesta muy exacta A14  
something in the south?

1022 A14: Gomariz

1023 T: Gomariz is not in the south at all at all quiere decir que ni hablar mmm  
something in the south?

1024 A13: Boboras

1025 T: Boboras is not in the south at all is in the north

1026 A09: bueno iba a decir Pena Corneira

1027 T: Pena Corneira is not in the south

1028 A12: Ribadavia

1029 T: yes of course

1030 A07: =Ribadavia

1031 T: A07 if A12 is speaking .. be quiet

1032 T: yes of course the south is there and Ribadavia is there too uhm mmm

1033 A14: yo pensaba que apuntabas para ahi

1034 T: no because I said the south . I said is there anything you know in the  
south and the south is that

1035 A07: =porque..

1036 X: =(xxx)

1037 T: uhm I don't need more of that what's in the east do you have any ideas?

1038 A09: a si Pena Corneira

1039 T: no

...

1041 A12: Gomariz

1042 T: Gomariz good what else? ... what else?

1043 A07: (xxx)

1044 T: east

1045 A08: Boboras

1046 T: no .. Boboras is in the north

1047 A07: =hacia alli?

1048 T: the east!

1049 A09: a ver es que Pena Corneira esta por alli

1050 T: no .. A14

1051 A14: Gomariz

1052 T: yes . of course you said Gomariz . something else? something different?

1053 A08: albarelllos

1054 T: no no no

1055 A07: Ourense

1056 T: ye-es more or less what else

1057 A05: Orega

1058 T: Orega no Orega is there well you don't have very clear what's in the  
west no problem because the song is about that with the song we are going  
to learn what's in the north what's in the south what's in the east and  
what's in the west

## Appendix E. Transcriptions (Main Study)

1059 A08: can I dancing?  
 1060 T: no you can't dance because it's a new song and we have to pay attention .  
 do you understand?  
 1061 A08: pero las otras  
 1062 T: bueno luego hablamos .. dime A09  
 1063 A09: San Amaro  
 1064 T: San Amaro good and in the west?  
 1065 X: (xxx)  
 1066 T: no it's ok why not in the west? A11?  
 1067 A11: Castrelo de Mino  
 1068 T: no Castrelo de Mino is in the south .. A07 .. the west?  
 1069 A07: Ourense  
 1070 T: no Ourense we said is in the east  
 1071 A05: Orega  
 1072 T: Orega good what else?  
 1073 X: Gomariz  
 1074 T: Gomariz is there . the west  
 1075 A08: As Cortes  
 1076 T: As Cortes good A09?  
 1077 A09: Pena Corneira  
 1078 T: Ourega Pena Corneia As Cortes good ok let's try the song shhh pay  
 attention  
 1079  
 1080 T: ok let's play ((noises)) .. when we have a game you can speak if it's  
 your turn if it's not your turn .. zip sabeis lo que es zip?...cremallera  
 ((noises)) and you can throw away the zip and when it's your turn you can  
 open you can speak . you understand?  
 1081 A10: yes  
 1082 T: good so, this game is about letters letters are a b c d e((noises))  
 1083 A07: f g h i j  
 1084 T: k l m n o p q r s t u v w x y  
 1085 A09: and zee  
 1086 A13: and zee  
 1087 T: a you say zee? zee is in america  
 1088 A09: nosotros decimos en america  
 1089 T: ..and you have to put your hand up ah you say like in america ok no  
 problem no problem so . do you remember the rules? instructions? when it  
 's your turn .. when it's your turn you can do three things you can put a  
 letter you can er:: change a letter for example i can say A14 em::: er:::  
 can i have the b for example and you say yes or no  
 1090 A08: y podemos robar  
 1091 T: no b is b v is v  
 1092 A10: a ya se  
 1093 T: A10 I didn't ask you ((noises)) you have to put your hand up no be quiet  
 yes?  
 1094 A09: yo se cual es  
 1095 T: of course lo sabemos todos A09 no te preocupes so I start como no tengo  
 letras lo que hay que hacer es take a letter ... ah you can only have (xxx  
 ) no no se puede mirar don't look.. don't look .. don't look .. my turn (  
 xxx) eh let me (xxx) zoo ah::: hahaha .. ok when it's your turn teneis que  
 decir que cosas decis? a letter please . or you can say can I have the de  
 acuerdo or you can say er::: no no se puede pasar you can't pass  
 1096 A11: puedo robar  
 1097 T: si pero va a faltar mucho hasta que no tengamos nada  
 1098 T: no ya has hecho una cosa solo puedes hacer una  
 1099 A09: (xxx)  
 1100 T: bueno pues ya lo arreglaras que se le va a hacer  
 1101 A09: hago otra  
 1102 T: no otra no se puede hacer unicamente por detras eso si ((noises)) pero no  
 es vuestro turno es que no es vuestro turno que no es tu turno! cuando  
 sea tu turno preguntas!  
 ((noises))  
 1104 T: look in spanish coz thats in english no coz sabeis lo que es coz en  
 spanish (xxx) una patada de un caballo una coz  
 1105 XX: (xxx)  
 1106 T: a ver ahora si que es tu turno  
 1107 A09: tiza  
 1108 T: ((noises))A07!  
 1109 A14: teniamos las palabras iguales  
 1110 T: yes  
 1111 A07: (xxx)  
 1112 T: sh:::

1113 T: in spanish you have a word las ok its my turn so A15 can i have the o ok good! hahaha A13 no estais diciendo que coas quereis hacer a ver A12 what you are going to do ..a letter eso no hay que poner palabras enteras hay que poner palabras enteras l no es una palabra ... tienes otras dos opciones o coger letra o cambiar

1114 A12: whats cambiar in english

1115 T: lo mejor es decir me das la por ejemplo can i have

1116 A12: can i have the c

1117 A13: cual es la c

1118 T: c

1119 A13: no

1120 T: no no no no i have a c but (xxx) ((noises)) de todas formas no me pediste letra teneis que decir letter or can i have the i have a word! aha hahahaha when you put a word i have one two and three letters so i have three ok? do you understand three one two and three

1121 A13: bueno eso no vale nada

1122 T: A15 ok you have to say .. can i have sh::::: you have to give him c::::: A13 is your turn yes of course .. letter.. change ..

1123 A13: change

1124 T: or trade

1125 A13: whats cambiar in english

1126 T: trade . you want to trade you have to say can i have

1127 A13: can i have o por

1128 T: me estoy hartando e no no no in english o and q

1129 A13: q

1130 A10: no

1131 T: no i dont think so bueno si intentas cambiar y te dicen que no has perdido el turno A14 what are you going to do?

1132 T: letter . trade

1133 A14: trade

1134 T: ok so trade

1135 A14: como se dice cambiar

1136 T: can i have

1137 T: pero eso no es cambiar eso es me puedes dar can i have

1138 A14: can i have ..

1139 T: nos aburrimos

1140 A14: c

1141 T: c((noises)) no se puede hablar nada

1142 A08: hay un color

1143 T: pero que significa que hay un color

1144 A08: el blue

1145 T: a ok que pasa

1146 A07: que se puede hacer (xxx) por fuera de la camisa

1147 T: no A14 ya has cambiado

1148 A14: si

1149 T: good good nada en espanol significa (xxx) de un caballo pero en english no es nada

1150 A14: jo

1151 T: Si estuvieras atento lo dije hace dos minutos A12 what are you doing in your turn . trading? maybe you cant put some letters . yes you can have a letter .. sal in english is nothing sabeis como se dice sal in english

1152 A10: no

1153 T: salt falta una t

1154 A13: t?

1155 T: yes pero si la cambias te quedas sin poner esa you can have a letter

1156 A13: no la r a ya va ella?

1157 T: no . salt sal in english es asi its mine its mine my precious

1158 A10: my precious que significa

1159 A13: mi tesoro . no te acuerdas?

1160 A07: lo de

1161 T: ok A12 you have to do something . letter . trading . you want to trade?

1162 A12: can i have n for s

1163 A10: cual

1164 T: n te lo ha dicho

1165 A10: yes

1166 T: A12 you have to say thank you

1167 A12: thank you

1168 T: what do you say

1169 A10: youre welcome

1170 T: its your turn A10 . what are you doing now? sh::: A13 .. if you want to trade you say can i have?

1171 A10: letter



## Appendix E. Transcriptions (Main Study)

1172 T: letter . ok .. ah i have an idea haha not not is for example i am not! a hairdresser i am not! a hairdresser  
1173 A09: ya has terminado?  
1174 T: I am not . I am a teacher . I am not a hairdresser  
((indistinct chat))  
1176 T: yes i'm not a hairdresser . i'm not a busdriver . i'm not a policeman . so i put one letter two letters yes i wrote zoo sabeis donde hay un zoo cerca de aqui  
1177 A13: Vigo  
1178 T: then you have not . i'm not a teacher . youre not a lion . you are not a mmmm A10 sh:::: A10 is not a computer A15 is not a table etcetera etcetera etcetera so i have to take two letters one and two A15 it's your turn sh::::... do you want to trade? do you want a letter? maybe you can put letters here si haceis tanto ruido no podemos jugar no hay que andar revolviendo ahi eh can i have?  
1179 A15: can i have s for o?  
1180 T: a c ..ok, ok you have to say thank you  
1181 A15: thank you  
1182 A10: you're welcome  
1183 T: i think is A13's turn . is that right? . yes it's your turn ok  
1184 A10: pero si cambias puedes poner  
1185 T: no  
1186 A13: alguien me cambia  
1187 T: bueno pero tu no has perdido el turno  
1188 A13: o  
1189 T: o you want to trade an o? A10 has an o no se si te cambia o no which letter do you offer j?  
1190 A13: c  
1191 T: es que A10 no se si te querra cambiar  
1192 A10: no  
1193 A13: jope tengo que esperar  
1194 T: A13 si te han dicho que no se te ha pasado el turno A14 it's your turn . you can trade . you can put letters here you can  
1195 A14: cambiar  
1196 T: ok can i have  
1197 A14: can i have ene in english?  
1198 T: n maybe nobody has an n . ah yes do you want to trade? A12  
1199 A12: yes  
1200 T: ok she wants to trade A12 now it's your turn parad quietos  
1201 A12: letter  
1202 T: letter . there you go . don't look don't look bueno no pasa nada  
1203 A10: can i have?  
1204 T: para empezar te voy a dar tres o cuatro porque nosotros llevamos un rato ya  
1205 A10: can i have a o @por?  
1206 T: l  
1207 A10: no la o por una ele  
1208 T: yes o for l o for l A14 no  
1209 A14: o  
1210 A13: no tengo ninguna  
1211 T: she offers you an l  
1212 A14: no  
1213 T: no he doesn't accept . so your turn is over it's your turn A13 please don't speak if it's not your turn  
1214 A08: whats be in enligsh  
1215 T: b nobody has a b A08 que haces pues eso es porque estabas jugando con ellas en lugar de dejarlas aqui quietas a que si claro i think nobody has a b  
1216 A07: no se puede hacer por o  
1217 T: a ver mirad cuando no es tu turno te callas anyone has an n? anyone has an n? creo que A14 tiene la n do you want to change?  
1218 A14: no  
1219 T: no A13 me estoy hartando de oirte hablar i can't make a word so i'm going to take a letter o an l i like vowels sabeis cuales son las vowels vowels are a e i o u that's the vowels these are consonants sabeis la diferencia por ejemplo this is an l . is a consonant this is a vowel this is a consonant i like vowels sabeis por que porque hay mas que se forman con vowels que con consonants  
((indistinct chat))  
1221 T: A15 it's your turn  
1222 A15: can i have ...  
1223 T: which letter do you want a b c d e f g .. i in english i  
1224 A15: i

1225 T: ya la tienes para que la quieres  
 1226 A15: cambiar  
 1227 T: and what do you want? you don't want the i . what do you want?  
 1228 A15: er  
 1229 T: l  
 1230 A15: erre  
 1231 T: r A13 has an r yes or no  
 1232 A13: no  
 1233 T: no pues te has quedado sin cambiar  
 1234 A10: pueden ser animales  
 1235 T: e i have an r cualquier palabra que no sean nombres propios por ejemplo  
 no me vale A07  
 1236 A10: Jhon  
 1237 A07: leon  
 1238 T: lion is ok A13 it's your turn  
 1239 A13: alguien me cambia  
 1240 T: no no no can i have  
 1241 A13: can i have  
 1242 T: y cuidado que can i have no significa alguien me cambia es me dais  
 1243 A13: que  
 1244 T: que? q!  
 1245 T: pero tu lo que quieres es que te den otra can i have a  
 1246 A13: o  
 1247 T: an o you have an o no she says no esto de cambiar te esta saliendo muy  
 mal A13 porque nadie quiere cambiar yo creo que es mejor coger letra A14  
 1248 A14: al banco  
 1249 T: bueno eso del banco se va a acabar ya no hay tantas ventajas A07 it's  
 your turn maybe you can put letters here i don't know maybe not  
 1250 A07: como se decia alguien me da  
 1251 T: can i have es que no es alguien me da exactamente pero si  
 1252 A07: can i have  
 1253 T: en realidad lo dije mal es puedo tener es que en ingles en vez de decir  
 alguien me da es puedo tener  
 1254 A07: can i have como se decia  
 1255 T: what's  
 1256 A07: ese  
 1257 T: ese in english so can i have an s of course of course of course es claro  
 good . your turn is over A12 it's your turn  
 1258 A12: can i have  
 1259 T: la que pides tu la dices primero can i have a  
 1260 A12: can i have a . . s  
 1261 T: s A15 s i think A08 has one . do you want to change? a mira te la cambia  
 A10 mira que suerte  
 1262 A13: bueno hombre por una c  
 1263 T: yes yes yes yes  
 1265  
 1266 T: ok ill repeat the instructions how many cards you will have  
 1267 A10: three  
 1268 T: when i say do you want to change what do you say yes or no?  
 1269 A13: no  
 1270 T: ah one thing i didnt tell you there are going to be some cards here  
 1271 A10: snap  
 1272 T: no listen please this is not snap this is poker this is not snap  
 1273 A10: que pongan asi  
 1274 T: no . listen  
 1275 A08: hay unas cartas en medio  
 1276 T: yes there are some cards here and you can use it with yours for example  
 if there is this and i get this . . i can say i have one two and three  
 doctors de acuerdo? i have two doctors and this one is three doctors . do  
 you understand? seguro? lo repito en espanol?  
 1277 A13: si  
 1278 T: vale . las cartas que yo tengo les puedo sumar las que hay en la mesa .  
 es decir . si you tengo dos doctors y alli hay uno l puedo sumar y son  
 tres . y si tengo tres y alli hay uno en realidad tengo cuatro do you  
 understand  
 1279 XXX: yes  
 1280 T: pues venga lets play lets play  
 1281 A13: que complicado  
 1282 T: its not so complicated . is poker . poker is like this  
 1283 A07: y si tenemos tres

## Appendix E. Transcriptions (Main Study)

1284 T: if you have three you have three . ah if you have three and there is one here you have four if you have three and you have two here you have five . do you understand?

1285 A07: que vamos ganando cada vez mas

1286 T: no:: no lets play lets play y ya veis como se juega

1287 A14: david

1288 T: yes

1289 A14: este juego se parece mucho al (xxx)

1290 T: because its a card game of course  
(indistinct chat)

1292 T: vamos a hacer un cambio de ultima hora teneis two cards

1293 A10: two no

1294 T: dont show dont show

1295 A09: oh he visto todo

...

1297 T: Kelly do you want to play?

1298 Kelly: yes  
((indistinct chat))

1300 T: so the cards on the table are . a doctor .. a doctor . and a no no no (xxx) tienes que esperar tu turno when its your turn you can say pass . or you can say . er one card please and i say do you want one card and i say yes . do you understand? no entendeis porque en vuestro turno hay que estar callados ok silvia is first do you want to change? or you pass

1301 A12: change

1302 T: you change . ok . how many?

...

1304 T: no no me las cambias a mi . a A13 no se las puedes cambiar how many? one . two? one? cuantas me cambias? one? ok yo te doy @one tu me das @one A13 . your turn

1305 A13: que era? como se decia? .. como se decia lo otro que no es cambiar?

1306 T: pass

1307 A13: pass emmm

1308 T: no . de momento no se puede decir la jugada que tienes . de momento no se dice

1309 A13: como se decia cambiar?

1310 T: change

1311 A13: change

1312 T: how many? one? two?

1313 A13: one

1314 T: one?

...

1316 T: your turn ... do you want to change?

1317 A14: yes

1318 T: yes . how many?

1319 A10: one

1320 T: A11? .. no no . aqui no se puede poner . de momento solo se puede cambiar do you want to change?

1321 A11: no

1322 T: ok so you say . i pass

1323 A11: i pass

1324 T: or poker players when they pass they do ((hits on the table)) A08 sh::  
A13 ya esta bien e?

1325 A08: can i a card?

1326 T: yes yes you can i give you one you give me one

1327 A08: pass

1328 T: A10

...

1330 A10: pass

1331 T: ok . Kelly?

1332 Kelly: i would like to change one card

1333 T: ok . A07?

1334 A07: pass

1335 T: you pass?

1336 A07: te puedo decir una cosa?

1337 T: espera what is the question?

1338 A07: yo se cual tengo . un (xxx)

1339 T: que no lo digas! (xxx) . A15  
((laughs))

1341 T: A07 . tu si que las puedes mirar . no te las pueden ver los otros . A15

1342 A15: como se decia (xxx)

1343 T: do you want to change? how many? one or two?

1344 A15: one

1345 T: one A09 . do you want to change?

1346 A09: bueno yo tengo (xxx)

1347 T: si ya tienes pues no cambies .(xxx).  
 ((indistinct voices))  
 ...  
 1350 T: ok . second round second round . i put another round y ahora os vuelvo a preguntar  
 1351 A09: yo tengo tres  
 1352 A13: yo tenia seis  
 1353 T: how many? two? A13? no! do you want to change? A07 que? muy simpatico eres tu . a tu sitio  
 1354 A13: change  
 1355 T: how many one or two?  
 1356 A13: m::: .. pass  
 1357 T: entonces no @change  
 1358 A14: pass  
 1359 T: and you?  
 1360 A10: pass  
 1361 T: pass . and you?  
 1362 A08: change  
 1363 T: how many?  
 1364 A08: one  
 1365 T: A10?  
 1366 A10: change  
 1367 T: you want to change . one or two?  
 1368 A10: one  
 1369 T: Kelly?  
 1370 Kelly: change  
 1371 T: how many?  
 1372 Kelly: one  
 ...  
 1374 T: er: A15?  
 1375 A15: change  
 1376 T: i play with A07 cards  
 1377 A15: two  
 1378 T: two? . you are very sure of your play ah and you? pass  
 1379 A09: no  
 1380 T: how many?  
 ...  
 1382 A09: one  
 1383 T: well i dont know . in poker maybe its exchange in fact they dont change  
 ok the last one la ultima ronda  
 1384 T: A12  
 1385 A12: change  
 1386 T: how many?  
 1387 A12: two  
 1388 T: A13?  
 1389 A13: puedo colocar?  
 1390 T: no! este no es de colocar . si no quieres cambiar no cambies  
 1391 A13: digo poner aqui=  
 1392 T: =pero de momento no . eso es al final  
 1393 A13: pass  
 1394 T: pass . ok=  
 1395 A08: =pass  
 1396 T: ok  
 1397 A10: change  
 1398 T: one Kelly?  
 1399 Kelly: (xxx)  
 1400 T: ok A15  
 1401 A15: one  
 1402 T: A09  
 ...  
 1404 T: ok the game is over ahora me teneis que decir que jugadas teneis=  
 1405 A09: =espera yo-  
 1406 T: no hay que estar- A09 esto no lo vuelvas a hacer e? ok . you have to say the name you can have two doctors three doctors four firefighters . what do you have? show show yes yes yes look at that you have two bus drivers and three firefighters you have full house two and three is a fulhouse very good you have a fullhouse very good! una jugada buenisima . A13 whats your game? ok you have three=  
 1407 A13: three doctors  
 1408 T: three doctors si pero solo pueden contar tres de uno tienes @fullhouse tambien tres de uno y dos de otro @fullhouse  
 1409 A13: buenisima  
 1410 T: buenisima you have two policemen one two policemen ok you have two pairs you have policemen and doctors . two pairs

((indistinct chat))  
1412 T: a fullhouse cuando te pregunte que jugada tienes tienes que decir a fullhouse Kelly? you have a fullhouse  
1413 A13: y A07 tiene otra  
1414 T: si pero no es  
1415 A13: triple @fullhouse  
1416 T: and you  
1417 A08: a pair=  
1418 T: a fullhouse and you A10? you have a doctor and a policeman con eso no se puede hacer nada con el doctor tambien haces fulhouse three doctors two firefighters  
1419 Kelly: i put those too  
1420 T: you? you have a fullhouse too two bus drivers three bus drivers and two firefighters for example  
1421 T: you?  
..  
1423 T: look at that! A09 has a poker . four doctors . very good  
((cheers))  
1425 T: four of a kind is a poker you have a poker  
1426 A09: una cosa . por eso al final quise dejar  
1427 T: e pero quedo yo de momento A09 @is @the @winner vamos a ver que jugada tenia A07 no . fullhouse fullhouse  
..  
1429 T: ok im not an expert in poker but poker is more than fullhouse . i would say so A09 is the winner WOOOO!  
((claps and cheers))  
1431 T: no fullhouse @three de uno y @two de otro  
((voices))  
1433 T: os ha gustado?  
1434 A10: ye:::s!  
1435 T: yo creo que si porque estamos muy tranquilos A07 luego . has estado muy callado . pero no vuelvas a hacer lo de antes tenias un @fullhouse . juegue yo con tus cartas y tenias fullhouse  
((indistinct chat))  
...  
1438 T: bueno . ahora de esta vez A12 @started you start  
1439 X: yuhu:::!  
1440 T: las cartas las doy yo igual bueno empezamos por A10  
1441 A10: yes!  
1442 T: A10 . Kelly . A07 . A15 . A09 (xxx)first round . firefighter  
((voices))  
1444 T: ok you speak  
1445 A10: change  
1446 T: or . can i have a card please?  
1447 A10: can i have a card please?  
1448 T: yes you can (xxx)bueno pero puedes hacer fullhouse o poker quien sabe A14 your turn  
1449 A14: can i card  
1450 T: have  
1451 A14: can i have a card?  
1452 T: one card or two cards?  
1453 A14: one  
1454 T: one card . there you go e . dont show dont show A11 . what do you want to do?  
1455 A11: card  
1456 T: one card? two cards?  
1457 A11: one  
1458 T: A08  
1459 A08: pass ..pass  
1460 T: a. pass te entendi @bus y por que dice @bus  
1461 A08: pass  
1462 T: ok  
1463 A10: one  
1464 T: one Kelly?  
1465 Kelly: one please  
1466 T: A07?  
1467 A07: (xxx)  
1468 T: no you have to- sh::: you can have two cards if you want  
1469 A07: one  
1470 T: one . ok A15?  
1471 A15: change  
1472 T: A09?  
1473 A09: pass

1474 T: you pass ok. the next round two policemen . a firefighter and then A13 .  
a . no. queda A12 quedaba A12 querias cambiar?

1475 A12: yes

1476 T: how many?

1477 A12: two

1478 T: ok . there you go ahora si you play A13

1479 A13: change

1480 T: how many? how many? one or two?

1481 A13: one

1482 T: one . there you go recordad que antes A09 gano porque he got four of a  
kind A14

1483 A14: card

1484 T: card. one? ...A11

1485 A11: one

1486 T: one card . there you go sh::: A08?

1487 A08: change

1488 T: there you go A10?=  
1489 A10: =pass

1490 T: you pass . Kelly?

1491 Kelly: one

1492 T: one . ok A07

...

1494 A07: one

1495 T: maybe you switch

1496 Kelly: change

1497 T: A15?

1498 A15: pass

1499 T: you?

1500 A09: pass

1501 T: and you?

1502 X: change

1503 T: you change how many?

1504 X: two

1505 T: two . again  
((indistinct chat))

1507 T: and . the last ah. bus driver aun queda una ronda no . you speak

1508 X: pass

1509 T: ok

1510 X: pass

1511 T: A11?

1512 A11: two

1513 T: two? oh wow! shes very risky=  
1514 A08: =one

1515 T: A08

1516 A08: one

1517 A10: pass

1518 T: pass . Kelly?

1519 Kelly: pass

1520 T: you pass . A07?

1521 A07: m:::

1522 T: Kelly hasnt got poker face do you know whats a poker face? a poker face  
is this para que no sepan lo que tienes A15

1523 A15: two

1524 T: two . again?

1525 A09: pass

1526 T: no thats not a poker face

1527 A12: pass

1528 T: you? you pass . ok you?

1529 A13: change

1530 T: you change . how many? again? again?

1531 A13: (xxx)

1532 T: you have to say your game you have to say i have (xxx)i have two . i have  
a poker yes yes

1533 A13: puedo ponerla ahi?

1534 T: but first say i have a- what do you have?

1535 A13: puedo decir lo que es?

1536 T: yes three of a kind . two of a kind . full house . poker

1537 A13: this . no no no. bus driver

1538 T: how many? one two-

1539 A13: and three

1540 T: but you have more than that you have three bus drivers and two policemen  
como se llamaba tener tres de uno y dos de otro? a fullhouse you have a  
full house . you?

1541 A10: two doctors  
 1542 T: a ver si tienes alguna jugada you have three doctors .. and two policemen  
 so you have a full house too  
 ((noises))  
 1544 T: what do you have? firefighters . so you have three firefighters and two  
 policemen . you have a full house too de momento vais empatados A08  
 1545 T: bus driver  
 1546 A08: bus driver  
 1547 T: no three three . is a full house one two and three de momento todos  
 empatados  
 ((voices and noises))  
 1549 T: A10  
 1550 A10: poker  
 1551 T: e::! very good  
 ((cheers))  
 1553 Kelly: i have a full house  
 1554 T: policemen and doctors . good A09 you have two pairs . you?  
 ((voices))  
 1556 T: @a @ver what do you have? you have three doctors and two policemen you  
 have a full house and you? a . you have two pairs . a pair of bus drivers  
 and a pair of firefighters so A10 is the wi:::ne:::r!  
 ((cheers and claps))  
 1558 T: do you like this game?  
 1559 XXX: yes 1559  
 1560 T: pues otro dia volvemos a jugar . venga wash your hands  
 1562  
 1564 A10: my ... i ... drive .....  
 1565 T: as you can see . its very difficult . its very very difficult  
 1566 T: es que esa palabra me quedo un poco mal  
 1567 A10: to school  
 1568 T: drives the children to school  
 1569 A13: bus driver  
 1570 T: bus driver  
 ((cheers))  
 1572 T: another volunteer?  
 1573 X: yes  
 1574 T: when you say i drive ya no os hace falta escuchar el resto  
 ..  
 1576 A12: i .. cut .. the peoples hair  
 1577 T: A11  
 ..  
 1579 T: mm A11 se ha quedado atascada . A13  
 1580 A13: hairdresser  
 1581 T: hairdresser  
 ((cheers))  
 1583 T: ha:::irdresser yes . correct . very good  
 .....  
 1585 A13: i ..  
 1586 Kelly: i make  
 ..  
 1588 A13: make .... the::: ... people  
 1589 T: i break the people ... A05?  
 1590 A05: farmer  
 1591 T: a farmer makes the people? vamos a ver lets stop primero paramos con la  
 silla A15 what is i make the people? que significa A07?  
 1592 A07: (xxx)  
 1593 T: yo formo a las personas . eso no tiene sentido . asi que necesitamos otra  
 . A13 . yo formo a las personas . a A13 ya no quiere ser mas voluntario  
 ok A08 . because is very difficult verdad? A13 its very very difficult .  
 its SUPER difficult sh:::  
 .....  
 1595 T: hombre os ayuda Kelly . si le ensenas una pieza a Kelly ella os dice como  
 se pronuncia  
 .....  
 1597 T: ((soft))es la cuarta o la quinta vez que os digo que pareis i tell you  
 the (xxx) pieces she got ((very soft voice))A05 e A10 . despues de la  
 charla de como se espera a que os toque . que?  
 1598 A08: i put the fire .. out  
 1599 T: a you say out in the end  
 1600 Kelly: no no no  
 1601 T: ok . A10  
 1602 A10: firefighter



1603 T: firefighter! very good pero tu ya has salido A07 . do you want to be  
volunteer? . go

1604 Kelly: (xxx) (xxx)

1605 T: ok (xxx) the firefighter . is a @piromano its not a job . its the guy who  
puts the fire . in the forest

1606 Kelly: o sets

1607 T: a sets the fire . is different

...

1609 T: sh:: pay attention a ver que palabras elige bueno the @first @word si que  
es la misma . va a decir . @i y a ver que mas dira attention  
.....((Kellys really soft voice))

1611 A07: i crest=

1612 Kelly: arrest

1613 A07: the people

1614 T: A09?

1615 A09: (xxx)

1616 T: ok . good . are you a volunteer? you can sit down no no A07 . esas cosas  
no se hacen nunca . eso es en el patio no me hace gracia! que quieres?  
volver a estar castigado en los recreos? ... sientate bien ... A10 . whats  
your question? como? in english

1617 A10: can i to the toilet?

1618 T: can i to the toilet no se lo que quieres hacer me ha dicho . puedo el  
bano? como se dice ir?

1619 A13: go

1620 T: yes . you can go to the toilet la palabra @go es lo mas importante ahi

1621 A09: i cut the peoples hair

1622 T: A05?

1623 A05: hairdresser

1624 T: hairdresser

1625 A13: no::::

1626 T: bueno A05 venga la ultima the last volunteer

1627 A09: ya y A14 que?

..

1629 T: como ya han dicho todas a ver esta

1630 A09: es facil

1631 A05: i -

.....((soft voices)).....

1633 A05: on the blackboardi write on the blackboard

1634 T: what is that A12

1635 A12: teacher

1636 T: teacher very good A12 very good so now we are going to write that  
sentences

1637

1638 T: ok. listen. listen very carefully its very difficult for the next  
activity we need volunteers . so if you are a volunteer .. you go to the  
front and you ask a question for example im a volunteer ((with kid voice))  
teacher teacher im a volunteer

1639 Kelly: yes . volunteer

1640 T: i come here and i say em: ... who is the person . who cuts the peoples  
hair? A12?

1641 A12: hairdresser

1642 T: hairdresser . do you understand?

1643 X: yes

1644 T: is the same as yesterday but no reading que diferencia habia ayer? ayer  
@you @could @read today you have to use your (xxx) ok . volunteers A07 .  
come to the front  
((indistinct voices))

1646 T: listen listen listen  
((noises))

1648 A07: who (xxx) (xxx) arrest?

1649 T: who is (xxx) who is arrest? is?

1650 A13: people

..

1652 T: who arrest people

...

1654 T: A13

1655 A13: A05

1656 T: no . is too slow volunteers volunteers tienes que ser mas rapido . si no  
no me vale . nos aburrimos muchisimo mientras piensas @a @ver listen to  
A11 please

1657 A11: i . (xxx)

1658 T: you have to ask . whats?

1659 A11: whats (xxx)

1660 T: whats?

1661 A11: ninos  
 1662 T: a whats ninos in english Kelly whats ninos in english?  
 1663 Kelly: children  
 1664 T: children  
 1665 A10: in the school  
 1666 T: preguntale tu si quieres  
 1667 A10: teacher  
 1668 A13: si  
 1669 T: no is not a teacher  
 1670 A11: A08  
 1671 A08: bus driver  
 1672 A11: yes  
 1673 T: its the bus driver? ok good  
 ((claps))  
 1675 T: are you a volunteer? ok  
 ..  
 1677 A08: can cuts the people hair  
 1678 T: e e wait a second . can cuts the people hair . whats can? sera @i  
 1679 A08: i cut the people hair ..A11  
 1680 A11: hairdresser  
 1681 A08: yes  
 1682 T: another volunte::r . A12  
 ((noises))  
 ....  
 1685 T: e e e wait a second . im going to change the topic . no jobs sabeis lo  
 que son jobs? no se puede de jobs . de otra cosa  
 ....  
 1687 A12: i am a  
 1688 T: sabes que creo yo A12? que aun no lo habias pensado de todo cuando te  
 presentaste a voluntaria hacemos una cosa . te sientas y lo piensas mejor  
 y alguien que lo tenga pensado put your hands up solo A08 @and A11? only  
 A08 and A11?  
 ..  
 1690 T: ok A08 you can come ... no jobs  
 1691 A08: i have shorts  
 1692 T: i have?  
 1693 A08: shorts  
 1694 T: i have shorts?  
 1695 A08: no  
 1696 Kelly: swords  
 1697 T: a SWORDS . swords . no shorts e e e no wait a second wait a second . its  
 not enough . many people have swords . romans have swords . nights have  
 swords . you have to give more clues  
 1698 A08: i live in houses  
 1699 A10: romans  
 1700 A08: yes  
 1701 T: ok good  
 1702 Kelly: good job  
 1703 T: more volunteers er A07  
 ....  
 1705 A07: i .. the live in caves ... A05  
 1706 A05: cleopatra  
 1707 T: do you think so? cleopatra lives in caves . i dont really think so  
 1708 A07: A09  
 1709 A09: cavemen  
 ((cheers))  
 1711 T: more volunteers . A11  
 ...  
 1713 T: @de true or false so you can say . its true or false?  
 1714 A11: its true or false teacher write=  
 1715 T: a teachers is jobs no se puede de jobs esa es la que tenias pensada no  
 jobs no jobs A12 ya te la sabes entera? pues venga es que A12 estaba  
 pensando . que antes no habia pensado de todo  
 1716 A12: i am a ... i have a a cake  
 1717 T: mmmm  
 ....  
 1719 A12: A09  
 1720 A09: cavemen  
 1721 T: cavemen te ha tocado la misma respuesta que suerte  
 1722 T: ok more vounteers ((voices)) listen! no no no no me interesa no jobs no  
 history  
 1723 A10: oh:::  
 1724 T: A07  
 1725 A07: puedo de animales?

1726 T: we havent studied animals yet no no animals you can choose . things we do  
during the day like em you know study breakfast lunch . you can choose .  
what else

1727 A12: landscapes

1728 Kelly: (xxx)

1729 T: landscapes

1730 Kelly: transportation?

1731 T: a transportation yes cars bus . or landscapes mira como A12 te tienes que  
sentar y pensar primero

1732 T: volunteers . A08 remember no jobs no history

1733 A08: true or false? the mor- .. the breakfast

1734 T: the what?

1735 A13: the breath

1736 T: si hablais vosotros no puedo escucharla a ella es que simplemente no te  
oi

1737 A08: (xxx)

1738 T: a you have to ask whats antes in english?

1739 A08: whats antes in english?

1740 T: whats antes in english Kelly

1741 Kelly: before

1742 T: before

1743 A08: before breakfast is shower?

..

1745 X: false

..

1747 A10: false

1748 A08: yes

1749 T: e e e wait a second . before breakfast is the shower por que falso? tan  
dificil es have a shower and then have breakfast? nadie en clase @first  
@shower @and @then @have @breakfast

1750 A13: yo

1751 T: me for example first i have a shower and then i have breakfast esa era un  
poco complicada pero bueno valia tanto @false como @true porque tenemos  
que creer al que contesta pero bueno . la pregunta estaba bien construida  
A08 . muy bien do you have another one? ok . come es que A07 estaba  
pensando de antes

1752 A07: i the sea

1753 T: i the sea? yo el mar

1754 A07: no

1755 A13: yo el rio

1756 T: no the sea es el mar

..

1758 A07: queria decir una cosa que no la se decir

1759 T: a ver . dimela al oido

...

1761 T: huy eso es muy complicado no lo sabemos decir nadie para que lo vas a  
preguntar si no lo sabemos no sabemos ni decirlo

1762 A13: bueno bueno

1763 A07: que anda por el mar

1764 T: bueno ya ya pero eso no lo sabemos decir ok A11 pero que no sea de @jobs  
ni de @history no es ni de @jobs ni de @history? ok

..

1766 A11: true or false

..

1768 T: sit down sit down sit down y la piensas A10

...

1770 A10: true or false

....

1772 T: have breakfast

1773 A10: have breakfast

1774 T: what was that?

1775 A07: acabe

1776 T: a pues si

..

1778 T: after

1779 A10: after

1780 T: no @entonces after breakfast

1781 A10: after breakfast study

1782 T: so it is true that after breakfast you study?

1783 A08: yes

1784 T: true or false?

1785 A13: true

1786 T: its true . after breakfast no no no . after breakfast you come to school  
and then you go to the break after breakfast you come to school . so its

## Appendix E. Transcriptions (Main Study)

true bueno se ha acabado esta actividad . se ha acabado its over ok one  
more A07 si que puede venir porque estaba pensandose una  
1787 A13: falta vestirse  
1788 T: bueno de acuerdo . pero no ha dicho justo depues . quien se acuerda como  
se decia JUSTO depues  
1789 A07: jus  
1790 T: no jus no just  
1791 A10: just  
1792 T: a tenemos que preguntarle a Kelly si es correcta esa frase we were  
thinking yesterday about saying . just after breakfast  
1793 Kelly: (xxx)  
1794 T: so just after breakfast Kelly nos dice otra palabra que ya sabemos . dice  
que si decimos right tambien es justo depues right after breakfast i put  
my clothes on or right after break i study or right after lunch i  
1795 A13: brush your teeth  
1796 T: exactly ok ...  
1797 A07: i (xxx) (xxx) the water  
...  
1799 T: tu veras como haces . alla tu tu sabes tu sabes lo que estas haciendo  
1800 X: boat  
1801 Kelly: boat?  
1802 A07: yes  
((claps))  
1804 T: solo nos quedaban A07 y A11 porque se habian quedado pensando una . solo  
por eso ok A11  
1805 A11: is true or false  
1806 T: true or false . is it true or false that-  
1807 A11: is it true or false that- .. morning ... lunch?  
1808 T: a:::::i know what you mean is it true or false that you have lunch in the  
morning yo creo que todos la sabeis all together  
1809 X: fa::::lse  
1810 T: very good A11 very good oye A11 ha hecho una muy complicada pero veis  
que buena idea esa frase is it true or false that i have lunch in the  
morning? is it true or false that i have lunch at night quien sabe lo que  
es night  
1811 A13: por la manana  
1812 T: morning sabeis lo que es . cuando se dice good morning  
1813 A14: buenos dias  
1814 T: claro cuando se dice good night  
1815 A07: adios  
1816 jorge: a la noche  
1817 T: yes exactly so do you have lunch at night?  
1818 A10: no  
1819 T: no is it true that you have breakfast in the morning?  
1820 A13: ye:::::s  
1821 T: yes its true asi que muy buena idea A11 ahora ya sabemos decir mas cosas  
muy bien  
1823  
1824 T: ok todays activity is .. ah::: well i need Kelly's help Kelly can you  
help  
1825 Kelly: yes  
1826 T: ok good because i'm going to take a book i have here .. where's my book  
.. the @conecemento @do @medio's book .. A15 estoy hartto llevais un rato  
larguisimo haciendo monerias no no no no no this book so today here there  
is a picture you can't see . kelly can see and you have to take a piece  
of paper . so she is going to tell you what's in the picture and you have  
to draw que lo vemos Kelly cuidado! be careful so you have to draw what  
Kelly says it is in the picture take a piece of paper take a pencil el  
de antes el de antes take a pencil the title is draw sabeis escribir draw  
1827 XXX: si  
1828 A13: de erre o o  
1829 T: como se escribe no draw draw se escribe asi  
1830 A10: necesito papel  
1831 T: necesitas papel pues ya no te queda te tengo que regalar una mia bueno no  
importa no importa que acabamos antes  
1832 A09: yo empiezo por aqui  
1833 T: draw si venga venga va  
1834 A09: para hacer mas (xxx)  
1835 T: pay attention to Kelly a espera espera do you know what is right and left  
? because you are going to need to say right and left os acordais right  
and left  
1836 A07: como en el juego

1837 T: exacto right and left os acordais no ok so listen and draw  
1838 X: (xxx)  
1839 T: a Kelly wait a second A11 needs to give paper to (xxx) quien necesita papel  
1840 A07: es un dictado?  
1841 T: more or less . you have to draw no sabes lo que es draw  
1842 A10: dibujar  
1843 T: of course of course  
1844 Kelly: ok at the very top the top there is sky ..  
1845 T: no os veo hacer nada  
1846 X: cielo  
1847 T: no se  
1848 Kelly: like this (xxx)  
1849 A09: (xxx) aqui?  
1850 Kelly: aha  
1851 T: A11 needs to get paper  
1852 X: el cielo?  
1853 T: sh::: no questions you have to listen ..  
1854 Kelly: ok how detailed you want this?  
1855 T: i think five elements is enough  
1856 Kelly: ok ah then you have there is land on the right side . land  
1857 T: mmm claro si no os acordais lo que es land pues hay que saberlo pues eso lo dejamos sin dibujar si no entiendes lo que s land no lo puedes dibujar can you (xxx) that  
1858 A09: es como island solo que  
1859 T: ah land is similar to island very good observation  
1860 A10: island es island  
1861 Kelly: is a country  
1862 T: yes iceland existe es un pais es island iceland es un pais que queda en el norte iceland is here  
1863 A07: islandia  
((noise))  
1865 Kelly: so we have sky at the top  
1866 T: que escuches no me preguntes ni mires pa mi tendras que mirar para Kelly  
1867 Kelly: sky at the top land on the right side..  
1868 T: si no entendeis algo no lo dibujeis no os preocupeis  
1869 Kelly: there is water under the sky . sky and water  
1870 T: i have a question . water . what kind of water? a lake or a river?  
1871 Kelly: a sea  
1872 T: a sea  
1873 A13: que facil  
...  
1875 Kelly: there is  
1876 T: wait a second A11 has a question dime A11  
1877 A11: que yo estoy ordenando  
1878 T: no es el momento para ordenar ponte a dibujar coges un papel y te pones a dibujar  
1879 Kelly: so we have a little sky at the top ..the sea  
1880 T: date cuenta son dibujos son como un rectangulo tiene que caber todo en un rectangulo  
1881 Kelly: and then there are  
1882 T: tiene que caber todo ahi el dibujo es asi tiene que caber todo ahi  
1883 Kelly: there is an island . a small island  
1884 A09: a que hagamos  
1885 T: lo que os mande teneis que hacerlo he dicho que es una foto os tiene que caber en una foto todo ..  
1886 Kelly: there is .. a line  
1887 T: no no son tres fotos es una foto una esta todo en la misma foto claro  
1888 Kelly: there is a line of rocks  
1889 A09: rocas  
1890 Kelly: rocks there stands to the middle of the sea see the sky the sea land and rocks  
1891 T: no me enseñes nada  
1892 Kelly: rocks  
1893 T: we have one two three or four .. maybe two more  
1894 Kelly: ok there are trees on the land  
1895 T: @a @ver trees you know trees oh and the land of course you don't know land si no sabeis land seguis sin saber land pues land hay que saberlo ahora lo aprenderemos no os preocupeis si no lo sabeis no os preocupeis no finlandia is finland islandia is iceland land is land  
1896 Kelly: ok so we have the sky the sea the land the rocks the island and the trees on the land

## Appendix E. Transcriptions (Main Study)

1897 T: maybe we have enough . we have enough . the picture has to be finished  
ok stop stop stop stop stop no colour no colour Kelly can you show the  
picture? mirad como era the picture

1898 XXX: ala

1899 T: i help i help look at the picture  
((noise))

1901 XX: (xxx)

1902 T: hay que escuchar it's similar to yours similar significa se parece it's  
similar to yours?

1903 A10: yes

1904 A07: el mio nada

1905 T: bueno supongo que the sky lo habeis hecho todos the sky yes or no

1906 A05: si

1907 A10: yes

1908 T: the land did you draw the land

1909 A10: yes

1910 T: yes? tu no a ver ahora que .. land what is land in spanish?

1911 A13: tierra

1912 T: tierra

1913 XXX: (xxx)

1914 T: and then Kelly said the sea que era the sea

1915 A13: mar

1916 T: mar and then she said some rocks rocks rocks por que porque cerca del mar  
normalmente hay rocks

1917 XXX: (xxx)  
((noise))

1919 T: y donde esta eso aqui no hay aqui no hay no no no a ver land es tierra  
rocks es rocas aqui hay una rock aqui hay rocks pequenas vale vale vale  
vale rocks

1920 A12: (xxx)

1921 T: you said island

1922 Kelly: (xxx)

1923 T: island es isla island and then pero A14 por que tienes que estar (xxx)  
cosas para molestar! y lo ultimo que os dijo Kelly es some trees on the  
land en la tierra habia trees trees nadie sabe lo que es claro trees desde  
cuando the trees are on the sky como en el cielo tu has visto alguna vez  
arboles en el cielo ayayayaya ((laugh))

1924

1925 T: ok espero que os hayais fijado en como lo ha hecho Kelly because now i  
need a volunteer to do the same

1926 XXX: (xxx)  
((noise))

1928 T: al @volunteer le pongo picture y tiene que explicarselo a los demas A12  
you want to do it?

1929 A12: yes

1930 T: ok come  
((noise...))

1932 T: don't show no les ensenes, e is this picture ok listen to A12 ahora  
haceis otro rectangulo nuevo y haceis lo que os dice A12

1933 A14: pero yo lo tengo que hacer aqui

1934 T: a que necesitas mas papel A11 please paper for A14

1935 A10: (xxx)

1936 T: anyone needs paper? no ok A11 A09 y A14  
((noise))

1938 T: (xxx)

1939 XXX: (xxx)

1940 T: yes esto lo sabes

1941 XXX: (xxx)

1942 T: y despues sabes este exacto pues ya te llega eso si les tienes que decir  
mas o menos donde estan left right por ejemplo lo que pasa es que esta  
esta en el centro entonces se dice in the middle

1943 XXX: (xxx)

1944 T: sh:::: be quiet and listen porque teneis que hacer lo que diga A12 y si  
no if you don't listen que haceis nada you have to listen si necesitas  
alguna palabra le preguntas a Kelly Kelly what's this?

1945 A12: city

1946 A13: city?

1947 A12: in the middle

1948 A13: in the middle?

1949 T: no se habla vosotros habla A12 vosotros dibujais  
((noise))

1951 T: dales tiempo a hacer eso dales tiempo a city is very difficult to draw  
city A12 there is a city in the middle

.....  
1953 T: bueno luego acabais luego acabais luego haceis esos detalles continue luego lo acabais  
1954 A12: trees and mountain  
1955 T: ah trees on a mountain las dos cosas ah:: habeis entendido trees on the mountain trees on the mountain  
1956 A10: (xxx)  
1957 A13: una montana?  
1958 T: lo que ha dicho A12 trees on the mountain  
1959 A13: (xxx)  
1960 T: no no es otra vez una foto es en la misma foto os esta diciendo la misma foto  
...  
1962 A10: pero en donde  
1963 T: A12 A10 tiene una pregunta  
1964 A10: en donde  
1965 T: en English donde lo hemos practicado muchisimo la semana pasada como era ...where  
1966 A10: where the mountains  
1967 A12: left  
1968 A13: (xxx)  
1969 T: All your question  
1970 A11: que si (xxx)  
1971 T: (xxx) claro claro on the left ahora lo borras we need one more thing A12  
1972 A12: the river  
1973 T: ah the river mmm interesting a river  
1974 A10: (xxx)  
1975 T: ok you finished give me the book give me the book i picked the picture you're picture is similar or not? se parece a la vuestra o no?  
1976 A10: si  
1977 T: si a ver si es verdad  
1978 A05: mountain  
1979 T: mountains the trees the city and the river? where is the river? a the river and the mountain? a ya la veo bueno vale no esta mal yes good la verdad A12 es que se parecen bastante eso quiere decir que lo has explicado bien se parece bastante veis tenemos the city the river the mountain @y the trees si se parece bastante lo que pasa es que la montana A12 nos ha enganado un poco porque A12 nos ha dicho the mountain on the left y no estaba exactamente on the left  
1980 XXX: (xxx)  
1981 T: in the middle alguien sabe que diferencia hay the mountain and the city como se dice esta parte de la foto  
1982 Kelly: the bottom  
1983 T: the bottom . bottom? . top! para la proxima vez top bottom entiendes la diferencia? the city is in the bottom the mountain on the top top bottom top bottom espero que lo hayamos aprendido para otra vez que expliquemos una foto dime in Englis please  
1984 X: (xxx)  
1985 T: ok you can go to the toilet dime  
1986 A07: (xxx)  
1987 T: ok now you have to paint the two pictures with colours what colour are the trees?  
1988 A14: green  
1989 T: what colour are the rivers?  
1990 A07: blue  
1991 T: ok blue and the sea?  
1992 A10: blue  
1993 T: and the cities?  
1994 A13: red orange  
1995 T: of course of course a few colours red white yellow o and be careful the trees are not only green . they are green and?  
1996 A09: brown  
1997 A10: brown  
1998 T: ok venga colour the pictures



# F Annotated transcriptions (Main Study)

```
1 <?xml version="1.0" encoding="UTF-8" ?>
2 <episodes>
3 <episode>
4   <number>20131128-001</number>
5   <duration>552</duration>
6   <subject>Science (first cycle)</subject>
7   <participants>A05 A07 A08 A09 A10 A11 A12 A13 A14 X XXX T</participants>
8   <comment>The students have to write and send a card to a group of students at the
   school where the assistant teacher used to work. The name of this school is
   Hampshire School, located in the American state of Illinois. This is a written
   task, so only the presentation of the task was used for the analysis of spoken
   language. It has been classified as high demanding (6 points in the corresponding
   table. 0-4-2 according to the different categories defined.</comment>
9   <task>
10    <role>low</role>
11    <context>low</context>
12    <demand>high</demand>
13  </task>
14  <auxiliar>Yes</auxiliar>
15 <transcription>
16
17 <T move="initiation"><11 clauses="1" errors="0" function="control">pero no lo
   digais ahora</11><11 clauses="1" errors="0" function="control"> .. no . ahora no se
   dice</11><11 clauses="1" errors="0" function="control"> .. no . ahora no se mira .
   tenemos una clase distinta</11></T>
18 <T move="initiation"><12 clauses="2" errors="0" function="initiating">now . sh:::
   A14 Kelly has something to tell us about her american school .</12><12 clauses="1"
   errors="0" function="initiating">do you remember the american school?</12></T>
19 <X move="response"><12 clauses="1" errors="0" function="responding">yes</12></X>
20 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ah . what was
   the name</12></T>
21 <A10 move="response"><12 clauses="1" errors="0" function="responding">school?</12><
   /A10>
22 <T move="follow-up"><12 clauses="1" errors="0" function="responding">of course
   school .</12><12 clauses="1" errors="0" function="expressive"> how clever .</12></
   T>
23 <T move="initiation"><12 clauses="1" errors="1" function="initiating"> you dont
   remember the name? .</12><12 clauses="1" errors="0" function="initiating"> its ham
   --</12></T>
24 <X move="response"><12 clauses="1" errors="0" function="responding">homemaker</12><
   /X>
25 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no</12></T>
26 <XXX>((laugh))</XXX>
27 <T move="follow-up"><12 clauses="1" errors="0" function="interpersonal">no problem
   .</12><12 clauses="2" errors="0" function="control"> all you have to do is listen
   listen listen listen</12></T>
28 <Kelly move="follow-up"><12 clauses="1" errors="0" function="responding">its called
   hampshire</12></Kelly>
29 <A13>(xxx) hampshire</A13>
30 <XXX>(xxx)</XXX>
```

```

31 ((noises))
32 <T move="initiation"><12 clauses="1" errors="0" function="initiating">Kelly wants
to tell you something about the other children ./12><12 clauses="2" errors="1"
function="initiating"> you know what are the children?</12></T>
33 <X move="response"><11 clauses="1" errors="0" function="responding">no</11></X>
34 <T move="follow-up"><12 clauses="1" errors="0" function="responding">children .
boys and girls ./12></T>
35 <T move="initiation"><12 clauses="1" errors="0" function="initiating"> the children
in america . they wrote things.</12><12 clauses="1" errors="0" function="
initiating"> for example . whats my favourite game</12></T>
36 <A10><11>estudiante</11></A10>
37 <T move="initiation"><12 clauses="2" errors="0" function="control">please can you
listen instead of speaking ..</12><12 clauses="1" errors="0" function="initiating">
whats your favourite game ./12><12 clauses="1" errors="0" function="initiating">
for example . my favourite game is chess ./12><12 clauses="1" errors="0" function=
"initiating"> chess is ajedrez . </12><12 clauses="1" errors="0" function="
initiating">whats your favourite game?</12></T>
38 <A13 move="response"><11 clauses="1" errors="0" function="responding">de que?</11><
/A13>
39 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">game . your
favourite game</12></T>
40 <A07 move="initiation"><11 clauses="1" errors="0" function="initiating">como se
llama</11></A07>
41 <T move="initiation"><11 clauses="1" errors="0" function="control">que no que no
hables tu . caramba</11><12 clauses="1" errors="0" function="control">sit down A07
((noises))</12><12 clauses="2" errors="0" function="initiating"> no no look . game
is--</12></T>
42 <A13 move="initiation"><11 clauses="1" errors="0" function="responding">juego</11><
/A13>
43 <T move="follow-up"><12 clauses="1" errors="0" function="responding">your favourite
game</12></T>
44 <X move="response"><11 clauses="1" errors="0" function="responding">juego favorito<
/11></X>
45 <T move="follow-up"><11 clauses="1" errors="0" function="responding">claro</11><12
clauses="1" errors="0" function="initiating">my favourite game is chess</12></T>
46 <T move="initiation"><12 clauses="1" errors="0" function="initiating"> what is your
favourite game</12></T>
47 <X move="response">(xxx)</X>
48 <T move="follow-up"><12 clauses="2" errors="0" function="responding">not whats your
name . whats your favourite game!</12><11 clauses="1" errors="0" function="control
">a ver A07</11><12 clauses="1" errors="0" function="initiating">whats your
favourite game</12><11 clauses="2" errors="0" function="control">estoy oyendo a
tres personas hablar y no se entiende nada</11></T>
49 <A07 move="follow-up"><11 clauses="1" errors="0">ajedrez</11></A07>
50 <T move="initiation"><12 clauses="2" errors="0" function="control">when im speaking
be silent</12><12 clauses="1" errors="0" function="initiating"> for example A10 .
whats your favourite game</12></T>
51 <A10 move="response"><12 clauses="1" errors="0" function="control">whats football
in english</12></A10>
52 <T move="follow-up"><12 clauses="1" errors="0" function="responding">football</12><
/T>
53 <A10 move="follow-up">football</A10>
54 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok and yours
. A16?</12></T>
55 <A16 move="response"><12 clauses="1" errors="0" function="control">whats
construcciones in english</12></A16>
56 <T move="follow-up">(xxx)<12 clauses="1" errors="0" function="responding">
constructions game</12></T>
57 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">what?</12
></Kelly>
58 <T move="response"><12 clauses="1" errors="0" function="responding">like that like
that . constructions game . ok</12><12 clauses="1" errors="0" function="initiating"
> . that was an example ./12></T>
59 <T move="initiation"><12 clauses="3" errors="0" function="initiating"> now Kelly is
going to tell you the real things you have to answer so listen to her</12><12
clauses="2" errors="0" function="initiating"> shes going to tell you listen listen<
/12></T>
60 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">ok the
other day i received a document from our friends in hampshire . ok ./12><12
clauses="2" errors="0" function="initiating"> so we first have to write our names</
12></Kelly>
61 <X move="response"><11>nombre</11></X>

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62 <Kelly move="initiation"><12 clauses="2" errors="0" function="initiating">second .  
we have to write our favourite snack food</12></Kelly>  
63 <T move="initiation"><12 clauses="1" errors="0" function="initiating">for example  
my favourite snack is cookies</12></T>  
64 ((indistinct voices))  
65 <T move="initiation"><12 clauses="2" errors="0" function="initiating">so . number  
one the name . number two the snack</12></T>  
66 <Kelly move="initiation"><12 clauses="2" errors="1" function="initiating">number  
three you prefer to play inside or outside</12></Kelly>  
67 <T move="response"><12 clauses="1" errors="0" function="responding">mmm thats a  
good question</12></T>  
68 <Kelly move="initiation"><12 clauses="3" errors="0" function="initiating">next  
question . do you prefer to play video games or board games? .. video games</12></  
Kelly>  
69 <T move="initiation"><12 clauses="1" errors="1" function="initiating">you  
understand video games and board games?</12><12 clauses="1" errors="0" function="initiating">  
initiating"> . for example . the transports game . chess . you play on a table .</  
12><12 clauses="1" errors="1" function="initiating"> you understand?</12></T>  
70 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">would you  
like to have pizza for breakfast</12></Kelly>  
71 <T move="initiation"><12 clauses="1" errors="0" function="initiating">breakfast .  
you understand breakfast</12></T>  
72 <A16 move="response"><11 clauses="1" errors="0" function="responding">desayuno</11>  
</A16>  
73 <T move="follow-up"><12 clauses="1" errors="0" function="responding">of course  
breakfast</12></T>  
74 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">bacon  
eggs .. ok .</12><12 clauses="1" errors="0" function="initiating"> so breakfast  
food or pizza . ok . </12><12 clauses="2" errors="1" function="initiating">and the  
last one is the favourite thing you do on saturday</12></Kelly>  
75 <A13 move="response"><11 clauses="1" errors="0" function="responding">dibujar</11><  
/A13>  
76 <T move="initiation"><12 clauses="1" errors="0" function="initiating">on saturdays  
you draw</12><12 clauses="1" errors="0" move="initiation"> what is saturday?</12></  
T>  
77 <A07 move="response"><11 clauses="1" errors="0" function="responding">saturado</11>  
</A07>  
78 <T move="follow-up"><11 clauses="1" errors="0" function="responding">en vez de  
inventar</11><12 clauses="1" errors="0" function="initiating">monday tuesday  
wednesday thursday friday saturday and sunday</12><11 clauses="1" errors="0"  
function="initiating">que son</11></T>  
79 <A16 move="response"><11 clauses="1" errors="0" function="responding">los dias de  
la semana</11></A16>  
80 <T move="follow-up"><11 clauses="1" errors="0" function="control">los dias de la  
semana</11></T>  
81 <T move="initiation"><12 clauses="1" errors="0" function="initiating">which one is  
saturday?</12></T>  
82 <A16 move="response"><11 clauses="2" errors="0" function="responding">que dia es  
hoy miercoles</11></A16>  
83 <T move="initiation"><12 clauses="1" errors="0" function="initiating">look monday  
tuesday wednesday thursday friday saturday and sunday</12></T>  
84 <A08 move="response"><11 clauses="1" errors="0" function="responding">martes</11></  
A08>  
85 <T move="initiation"><12 clauses="1" errors="0" function="initiation">listen again  
monday tuesday wednesday thursday friday saturday! and sunday . </12><12 clauses="1"  
" errors="0" function="initiating">which one is saturday?</12></T>  
86 <XXX move="response"><11 clauses="1" errors="0" function="responding">sabado</11></  
XXX>  
87 <T move="follow-up"><11 clauses="2" errors="0" function="control">sabado la unica  
que escucho los demas solo hablaban</11></T>  
88 <A09 move="response"><11 clauses="1" errors="0" function="responding">yo sabia que  
era sabado</11></A09>  
89 <T move="follow-up"><11 clauses="2" errors="0" function="control">pues estabas  
hablando sin levantar la mano</11></T>  
90 <T move="initiation"><12 clauses="1" errors="0" function="initiating">so . for  
example . i like to play chess on saturday</12><11 clauses="2" errors="0" function="initiating">  
alguien se acuerda de lo que es play chess</11></T>  
91 <A16 move="response"><11 function="initiating">que te gusta jugar mucho</11></A16>  
92 <T move="follow-up"><12 clauses="1" errors="0" function="responding">chess</12></T>  
93 <A13 move="response"><11 function="responding">al ajedrez a jugar al ajedrez</11></  
A13>

94 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes . on  
saturdays</12></T>  
95 <A16 move="response"><11 function="responding">el dia sabado</11></A16>  
96 <T move="initiation"><12 clauses="1" errors="0" function="initiating">exactly . </  
12><12 clauses="5" errors="0" function="initiating">so number one your name .  
number two snack food . for example my favourite snack food is cookies . number  
three play inside in the playground or in the classroom . what do you prefer to  
play there or here?</12></T>  
97 <A14 move="response"><12 clauses="1" errors="0" function="responding">play there</  
12></A14>  
98 <T move="initiation"><12 clauses="1" errors="1" function="initiating">thats outside  
. this inside .</12><12 clauses="2" errors="1" function="initiating"> then number  
four what you prefer pizza or breakfast?</12></T>  
99 <A10 move="response"><12 clauses="1" errors="0" function="responding">pizza</12></  
A10>  
100 <A13 move="response"><12 clauses="1" errors="0" function="responding">pizza</12></  
A13>  
101 <T move="follow-up"><12 clauses="3" errors="1" function="responding">you prefer  
pizza . me too . i prefer pizza .</12><12 clauses="2" errors="1" function="initiating">  
and then five your favourite thing you do on saturday .</12><12  
clauses="1" errors="0" function="initiating"> for example . i play chess on  
saturday</12></T>  
102 <Kelly move="initiation"><12 clauses="2" errors="0" function="initiating">also is  
there anything else that you want to tell the students over there</12></Kelly>  
103 <T move="initiation"><11 function="initiating">anything else creo que lo entendeis  
verdad? . anything else is also mas</11></T>  
104 <A13 move="response"><12 clauses="1" errors="0" function="responding">cookies</12><  
/A13>  
105 <T move="initiation"><11 function="initiating">hay @five @things . si hay algo que  
quereis decir y no esta ahi lo podeis poner . no cookies ahi hay @your @name @your  
@favourite @snack</11><12 clauses="3" errors="0">for example . you can write your  
favourite football player . i dont know</12></T>  
106 <A07 move="response"><12 clauses="1" errors="0" function="responding">football</12>  
</A07>  
107 <T move="follow-up"><11 function="responding">futbol no es nada . futbol que es no  
contestas a ninguna pregunta si quieres anadir una pregunta que no este ahi</11></T>  
108 <A16 move="initiation"><11 function="initiating">como te llamas</11></A16>  
109 <T move="initiation"><12 clauses="1" errors="0" function="initiating">your name is  
the number one</12></T>  
110 <A10 move="initiation"><11 function="initiating">que tal estas</11></A10>  
111 <T move="initiation"><11 function="initiating">mira de momento</11><12 clauses="1"  
errors="0" function="initiating">lets do this five . </12><12 clauses="1" errors="0"  
" function="initiating">so can you give them a piece of paper? . ok .</12><12  
clauses="1" errors="0" function="initiating"> so you have to write one name .</12><  
12 clauses="1" errors="0" function="initiating"> they can copy that . </12><12  
clauses="6" errors="1" function="initiating">so copy name . favourite snack food .  
write your favourite snack food . play inside or outside . you play inside or  
outside . do you understand?</12></T>  
112 <A10 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A10  
>  
113 <T move="follow-up"><12 clauses="1" errors="0" function="responding">are you sure?<  
/12></T>  
114 <XXX move="response"><12 clauses="1" errors="0" function="responding">yes</12></XXX  
>  
115 <T move="initiation"><11 function="initiating">sabeis lo que es are you sure</11></  
T>  
116 ((voices))  
117 <T move="follow-up"><11 function="responding">no .. eso</11><12 clauses="2" errors=  
"0" function="initiating">are you sure? . no . thats do you agree</12><11 function=  
"initiating">estais segurisimos? . estais seguros? . entonces como contestais si no  
entendeis la pregunta . a ver ahora que la entendeis</11><12 clauses="1" errors="0"  
" function="initiating">are you sure?</12></T>  
118 <XXX move="response"><12 clauses="1" errors="0" function="responding">yes</12></XXX  
>  
119 <T move="initiation"><12 clauses="1" errors="0" function="initiating">you can start  
working .</12><12 clauses="5" errors="0" function="initiating"> so you write one  
name and you write your name . two favourite snack food and you write your  
favourite snack food . for example . mine is cookies</12></T>  
120 <A07 move="response"><11 function="responding">copiamos todo</11></A07>  
121 <T move="follow-up"><12 clauses="1" errors="0" function="responding">kellys is  
bananas . </12><12 clauses="2" errors="0" function="initiating">first you copy one  
name . A07 . two favourite snack food</12><11 function="initiating">idlo haciendo



asi porque si no igual no os queda sitio id haciendo cada uno en su momento</11></T>

122 <A07 move="initiation"><11 function="initiating">vamos a copiarlo</11></A07>

123 <T move="follow-up"><12 clauses="1" errors="0" function="responding">of course copy that!</12><11 function="initiating">mirad este esta muy bien . os lo voy a enseñar como ejemplo</11><12 clauses="4" errors="0" function="initiating">this is the thing . one name . whatever . two favourite snack food . whatever pizza or</12></T>

124 <XXX move="response">(xxx)</XXX>

125 <T move="initiation"><11 function="initiating">la comida del recreo no no es la de hoy</11><12 clauses="1" errors="0" function="initiating">its your favourite . your favourite</12></T>

126 <XXX move="response">(xxx)</XXX>

127 <T move="follow-up"><11 function="responding">no la que trajiste ayer no . @your @favourite</11></T>

128 <X move="response"><11 function="responding">merienda</11></X>

129 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no . the favourite</12><11 function="control">mira A09 . por favor sientate acaba de contestar A09 y tu vuelves a preguntar lo mismo</11><12 clauses="1" errors="0" function="initiating">the favourite is </12><11 function="initiating">la que mas te guste a ti</11></T>

130 <A07 move="response"><12 clauses="1" errors="0" function="responding">chocolate</12></A07>

131 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ok . chocolate </12><11>@chocolate se escribe exactamente igual</11></T>

132 <A13 move="response"><11 function="responding">chocolate si</11></A13>

133 <A09 move="follow-up"><11 function="responding">no . se escribe choc</11></A09>

134 <T move="follow-up"><11 function="responding">no . se escribe lo mismo</11></T>

135 </transcription>

136 </episode>

137

138

139 <episode>

140 <number>20131129-002</number>

141 <duration>528</duration>

142 <subject>Science (first cycle)</subject>

143 <participants>A05 A07 A08 A09 A10 A11 A12 A13 A14 X XXX T</participants>

144 <comment>Revision about History characters. The context is high because they have been working this topic with lot of visuals for weeks. The task is demanding because they have never built sentences with this information. It is demanding linguistically too, they are real beginners.</comment>

145 <task>

146 <role>low</role>

147 <context>high</context>

148 <demand>high</demand>

149 </task>

150 <auxiliar>No</auxiliar>

151 <transcription>

152 <T move="initiation"><12 clauses="1" errors="1" function="initiating">next we have to do revision .. </12><12 clauses="" errors="" function="initiating">ok er::: first of all historic characters</12><12 clauses="1" errors="0" function="initiating"> for example which character is that with a helmet . a sword . an armour and lived in castles in the middle ages</12></T>

153 <A12 move="response"><12 clauses="1" errors="0" function="responding">asterix</12></A12>

154 <T move="follow-up"><12 clauses="1" errors="0" function="responding">asterix doesn't live in the middle ages</12><12 clauses="1" errors="0" function="responding"> he hasn't got an armour</12><12 clauses="1" errors="0" function="initiating"> armour is armadura</12><12 clauses="1" errors="0" function="responding"> he hasn't got an armour</12></T>

155 <A07 move="response"><11 function="responding">el cid</11></A07>

156 <T move="follow-up"><11 function="responding">el cid</11></T>

157 <A09 move="follow-up"><11 function="responding">o boabdil</11></A09>

158 <T move="follow-up"><12 clauses="1" errors="0" function="responding">or boabdil . </12><12 clauses="1" errors="1" function="initiating">because boabdil lives in castles . </12><12 clauses="1" errors="1" function="initiating">he wear a helmet . </12><12 clauses="1" errors="0" function="initiating">helmet is casco . </12><12 clauses="1" errors="0" function="initiating">he wore a helmet . </12><12 clauses="1" errors="1" function="initiating">he wore an armour . </12><12 clauses="1" errors="0" function="initiating">he lived in castles . </12><12 clauses="1" errors="0" function="initiating">he was not spanish . </12><12 clauses="1" errors="0" function="initiating">well he was! spanish</12></T>

159 <A09 move="follow-up"><l1 function="responding">y ademas asterix no tiene espada</l1></A09>

160 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">ok you can say that in english ..</l2><l2 clauses="1" errors="0" function="responding"> asterix doesn't have a </l2></T>

161 <A13 move="response"><l2 clauses="1" errors="0" function="responding">sword</l2></A13>

162 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">sword</l2></T>

163 <XXX move="response">((laugh))</XXX>

164 <T move="initiation">sh:<l1 function="initiating">podemos hacer esas frases por ejemplo</l1><l2 clauses="1" errors="0" function="initiating">asterix has a sword</l2><l1 function="initiating">si que tiene</l1><l2 clauses="1" errors="0" function="initiating">asterix has a sword</l2></T>

165 <A09 move="response"><l1 function="responding">a si</l1></A09>

166 ((voices))

167 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">this is a sword</l2></T>

168 <A09 move="response"><l1 function="responding">pero no la coge</l1></A09>

169 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">yes he neves uses it ..</l2><l2 clauses="1" errors="0" function="responding"> so we can do that kind of sentences </l2><l2 clauses="1" errors="0" function="initiating">for example julius cesar doesn't have a sword</l2></T>

170 <A10 move="response"><l2 clauses="1" errors="0" function="responding">julius</l2></A10>

171 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">cleopatra doesn't have a sword </l2><l2 clauses="1" errors="0" function="initiating">el cid has a sword</l2><l2 clauses="1" errors="0" function="initiating"> do you see the difference?</l2><l2 clauses="1" errors="0" function="initiating"> has doesn't have</l2><l2 clauses="3" errors="0" function="initiating"> for example A10 which is correct? . A16 has a sword . or A16 hasn't got a sword?</l2><l1 function="initiating">es que use una palabra distinta</l1><l2 clauses="1" errors="0" function="initiating">doesn't have a sword . he has or he hasn't @perdon she has or she doesn't</l2></T>

172 <A10 move="response"><l2 clauses="1" errors="0" function="responding">she</l2></A10>

173 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">she doesn't have doesn't have</l2><l1 function="initiating">es que no tener se dice de tres formas distintas y a mi me salieron las tres sin querer</l1><l2 clauses="1" errors="0" function="initiating">doesn't have hasn't hasn't got</l2><l1 function="initiating">se puede decir de las tres formas</l1><l2 clauses="1" errors="0" function="initiating">hasn't got hasn't doesn't have</l2><l1 function="initiating">cual os parece mas facil</l1><l2 clauses="1" errors="0" function="initiating">doesn't have hasn't or hasn't got</l2></T>

174 <XXX move="response"><l2 clauses="1" errors="0" function="responding">hasn't got</l2></XXX>

175 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">hasn't got</l2></T>

176 <A13 move="follow-up"><l1 function="responding">si</l1></A13>

177 <T move="initiation"><l1 function="initiating">entonces decimos hasn't got</l1><l2 clauses="1" errors="0" function="initiating">A16 hasn't got a sword</l2><l1 function="initiating">se escribiria asi</l1></T>

178 <A09 move="follow-up"><l1 function="responding">se escribe</l1></A09>

179 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">hasn't got</l2><l1 function="initiating">ves es que son muchas letras juntas</l1><l2 clauses="1" errors="0" function="initiating">hasn't got hasn't got</l2></T>

180 <XXX move="response"><l2 clauses="1" errors="0" function="responding">hasn't got</l2></XXX>

181 <T move="initiation"><l2 clauses="3" errors="0" function="initiating">which is correct? . A14 has a green jacket or A14 hasn't got a green jacket?</l2></T>

182 <A13 move="response"><l2 clauses="1" errors="0" function="responding">green jacket</l2></A13>

183 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">so A14 has a green jacket</l2></T>

184 <A13 move="follow-up"><l1 function="responding">pero lo tiene negro</l1></A13>

185 <T move="initiation"><l1 function="initiating">es @green caramba es @green A14 tiene una chaqueta verde y azul no es verde</l1></T>

186 <A09 move="follow-up"><l1 function="responding">se dice que es verde porque la mayor parte es verde</l1></A09>

187 <T move="initiation"><l1 function="initiating">exacto tambien se puede decir de dos formas esto supongo que os lo enseno Jacobo</l1><l2 clauses="2" errors="0" function="initiating">A14 has a green jacket or A14 has got a green jacket</l2><l1 function="initiating">la palabra got es opcional</l1><l2 clauses="2" errors="0"

function="initiating">has a green jacket has got a green jacket</12><11 function="initiating">cual os gusta mas cual suena mejor</11></T>

188 <XXX move="response"><12 clauses="1" errors="0" function="responding">has got</12></XXX>

189 <T move="follow-up"><11 function="responding">a mi tambien me suena mejor</11><12 clauses="2" errors="0" function="responding">A14 has got a green jacket or A14 hasn't got a green jacket</12><12 clauses="1" errors="1" function="initiating">y A12 has got yellow hair?</12></T>

190 <A13 move="response"><12 clauses="1" errors="0" function="responding">no</12></A13>

191 <T move="follow-up"><12 clauses="1" errors="1" function="responding">no . so she hasn't got yellow hair</12></T>

192 <A13 move="follow-up"><12 clauses="1" errors="0" function="responding">she hasn't got yellow hair</12></A13>

193 <T move="follow-up"><12 clauses="1" errors="1" function="responding">she hasn't got yellow hair</12></T>

194 ((indistinct voices))

195 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok let's do</12><11 function="initiating">una rueda de frases cada uno puede decir con has got o con hasn't got pero tiene que ser @correct y con personajes de los de historia</11><12 clauses="1" errors="0" function="initiating">asterix julius cesar cleopatra</12><11 function="initiating">o lo que sea y hay que hacer @correct @sentences id pensando una para cuando os toque</11><12 clauses="2" errors="0" function="initiating">A05 number one . you choose a historic character and you choose has got or hasn't got</12></T>

196 <A05 move="response"><12 clauses="1" errors="0" function="responding">cleopatra</12></A05>

197 <T move="follow-up"><12 clauses="2" errors="0" function="responding">ok so you say cleopatra has got or cleopatra hasn't got</12><11 function="initiating">que vas a decir . deja de hacer eso y haz la frase ahora</11></T>

198 <A05 move="response"><12 clauses="1" errors="0" function="responding">cleopatra hasn't got</12></A05>

199 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ok cleopatra hasn't got</12><11 function="initiating">y que es lo que @hasn't @got</11></T>

200 <A05 move="response"><11 function="responding">mmmm</11></A05>

201 <T move="initiation"><11 function="initiating">tiene que ser que no que es lo que no tiene</11><12 clauses="1" errors="0" function="initiating">cleopatra hasn't got?</12></T>

202 <A05 move="response"><12 clauses="1" errors="1" function="responding">jacket</12></A05>

203 <T move="follow-up"><12 clauses="1" errors="0" function="responding">a jacket . </12><12 clauses="1" errors="0" function="responding">is correct . </12><12 clauses="1" errors="0" function="responding">cleopatra hasn't got a jacket . </12><12 clauses="1" errors="0" function="responding">cleopatra uses</12><11 function="responding">no se como se llamara esa prenda</11><12 clauses="1" errors="0" function="responding">a robe ok @tiene @que @ser true</12><11 function="responding">y el personaje (xxx)</11></T>

204 <A10 move="response"><11 function="responding">el cid</11></A10>

205 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ok el cid . choose has got or hasn't got . </12><12 clauses="2" errors="0" function="responding">yes is has got no is hasn't got</12></T>

206 <A10 move="response"><11 function="responding">no se como se dice</11></A10>

207 <T move="follow-up"><12 clauses="1" errors="0" function="responding">repeat el cid has got</12></T>

208 <A10 move="response"><12 clauses="1" errors="0" function="responding">el cid has got er:: sword</12></A10>

209 <T move="follow-up"><12 clauses="1" errors="0" function="responding">a sword good </12><12 clauses="1" errors="0" function="initiating">A16 .. choose a character ... cleopatra el cid</12><11 function="initiating">puedes repetir</11></T>

210 <A16 move="response"><12 clauses="1" errors="0" function="responding">cleopatra</12></A16>

211 <T move="follow-up"><12 clauses="1" errors="0" function="responding">cleopatra</12><11 function="initiating">y que vas a decir has got or hasn't got</11></T>

212 <A16 move="response"><12 clauses="1" errors="0" function="responding">hasn't got</12></A16>

213 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ok hasn't got</12></T>

214 <A16 move="response"><12 clauses="1" errors="0" function="responding">shorts</12></A16>

215 <T move="follow-up"><12 clauses="1" errors="0" function="responding">shorts good very good</12><11 function="responding">no pasa nada se puede repetir lo que teneis es que hacer frases correctas A08</11></T>



216 <A08 move="response"><l2 clauses="1" errors="0" function="responding">cleopatra</l2  
></A08>

217 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">cleopatra?</l2  
></T>

218 <A08 move="response"><l2 clauses="1" errors="0" function="responding">hasn't got</  
12></A08>

219 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">yes or no</l2>  
</T>

220 <A08 move="response"><l2 clauses="1" errors="1" function="responding">yes has got a  
live</l2></A08>

221 <T move="follow-up"><l1 function="responding">a pero es que eso no es tener eso es  
vivir hay que hacerlo con has got</l1></T>

222 <A08 move="initiation"><l2 clauses="1" errors="0" function="initiating">has got a  
@piramide</l2></A08>

223 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">a piramid </l2  
><l2 clauses="1" errors="0" function="responding">well ok that's not exactly true</  
l2><l1 function="responding">pero puede valer A13</l1></T>

224 <A07 move="initiation"><l2 clauses="1" errors="1" function="initiating">el cid @no  
has got</l2></A07>

225 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">el cid hasn't  
got</l2></T>

226 <A07 move="response"><l2 clauses="1" errors="1" function="responding">el cid hasn't  
got house</l2></A07>

227 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">a house yes he  
lived in a castle</l2></T>

228 <A07 move="response"><l2 clauses="1" errors="0" function="responding">horse</l2></  
A07>

229 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">a a horse but  
he had a horse </l2><l2 clauses="1" errors="0" function="responding">el cid has got  
a horse</l2></T>

230 <A13 move="follow-up"><l1 function="responding">si tiene</l1></A13>

231 <T move="follow-up"><l2 clauses="2" errors="0" function="responding">yes he has and  
his horses name was babieca</l2></T>

232 ((voices))

233 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">yes el cids  
horse was babieca</l2></T>

234 <A16 move="initiation"><l1 function="initiating">que es eso</l1></A16>

235 <T move="initiation"><l2 clauses="1" errors="0" function="control">sit down </l2><  
l2 clauses="1" errors="0" function="responding">the name the name of the horse </l2  
><l2 clauses="1" errors="0" function="responding">yes el cids horse was babieca</l2  
><l1 function="control">A15 venga</l1></T>

236 <A15 move="response"><l2 clauses="1" errors="0" function="responding">julius cesar  
</l2></A15>

237 <T move="follow-up"><l1 function="responding">venga</l1><l2 clauses="1" errors="0"  
function="responding">julius cesar</l2></T>

238 ....

239 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">ok julius  
cesar hasn't got</l2><l1 function="responding">y que es lo que no tiene</l1></T>

240 ...

241 <T move="initiation"><l2 clauses="1" errors="0" function="control">A13 stop!</l2><  
l1 function="control">estamos escuchando a A15 asi que quietos . asi lo esta  
haciendo bien mucha gente pero vosotros dos no hay muchas cosas . por ejemplo</l1><  
l2 clauses="1" errors="0" function="initiating">julius cesar hasn't got a car</l2  
></T>

242 <A13 move="response"><l2 clauses="1" errors="0" function="responding">a brown</l2  
></A13>

243 <A15 move="follow-up"><l2 clauses="1" errors="1" function="responding">a brow</l2  
></A15>

244 <T move="follow-up"><l2 clauses="1" errors="0" function="initiating">a what</l2></T>  
>

245 <A15 move="response"><l2 clauses="1" errors="1" function="responding">a brow</l2></  
A15>

246 <T move="follow-up"><l1 function="initiating">y que es a brow</l1></T>

247 <X move="response"><l1 clauses="1" errors="0" function="responding">((xxx))</l1></X  
>

248 <T move="follow-up"><l1 function="control">pero estoy hablando con A15</l1></T>

249 <A15 move="response"><l2 clauses="1" errors="1" function="responding">a brow</l2></  
A15>

250 <T move="follow-up"><l1 function="responding">y que quieres decir con eso dimelo en  
espanol que yo te ayudo</l1></T>

251 ...

252 <A15 move="response"><l1 function="responding">(xxx)</l1></A15>

## Appendix F. Annotated transcriptions (Main Study)

253 <T move="follow-up"><l1 function="responding">pues di una cosa que sepas decir .  
sera posible A07 . dejalo hablar a el . si hay una cosa que no sabes decir en  
ingles y espanol no la digas . dime algo que sepas decir . que mania teneis de  
estar hablando seguido</l1></T>

254  
255 </transcription>  
256 </episode>  
257  
258  
259 <episode>  
260 <number>20131203-001</number>  
261 <duration>391</duration>  
262 <subject>Science (first cycle)</subject>  
263 <participants>A05 A07 A08 A09 A10 A11 A12 A13 A14 X XXX T</participants>  
264 <comment>They interview the auxiliar with questions they wrote on a previous task  
. The role is low because they dont use other students input in order to do the  
task. The context is high because they know what to do, since its part of a  
bigger project. Besides, they know the topic really well. The demand is high,  
because making this sentences is really demanding for them.</comment>  
265 <task>  
266 <role>low</role>  
267 <context>high</context>  
268 <demand>high</demand>  
269 </task>  
270 <auxiliar>Yes</auxiliar>  
271 <transcription>  
272 ((indistinct chat))  
273 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">i dont know  
(xxx)</l2></Kelly>  
274 <A05 move="follow-up"><l2 clauses="1" errors="0" function="responding">((xxx))</l2  
></A05>  
275 <T move="follow-up"><l2 clauses="2" errors="0" function="responding">this is A10 .  
and the job?</l2></T>  
276 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="responding">ok</l2></  
Kelly>  
277 ....((noises))  
278 <A05 move="initiation"><l2 clauses="1" errors="0" function="interpersonal">hello</  
l2></A05>  
279 <T move="follow-up"><l1 function="control">((very soft voice))asi no asi</l1></T>  
280 <A05 move="initiation"><l2 clauses="1" errors="0" function="initiating">is a baker  
</l2></A05>  
281 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="responding">is a baker  
. ok</l2></Kelly>  
282 <T move="follow-up"><l2 clauses="1" errors="0" function="control">read! . my</l2></  
T>  
283 <A05 move="response">my .. ((xxx)) ((xxx))</A05>  
284 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">we are going  
to skip A05</l2><l1 function="initiating">porque no esta leyendo lo que pone el  
papel</l1><l2 clauses="1" errors="0" function="initiating">you can ask someone else  
</l2><l1 function="initiating">contigo vamos a practicarlo mas . ahora no lo leemos  
. lo leemos luego</l1></T>  
285 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">hello</l2  
></Kelly>  
286 <A12 move="response"><l2 clauses="1" errors="0" function="responding">is A12</l2></  
A12>  
287 <Kelly move="follow-up"><l2 clauses="2" errors="0" function="responding">SHE is A12  
. she or he</l2></Kelly>  
288 <T move="initiation"><l1 function="control">((very soft voice))A10 tienes que parar  
</l1></T>  
289 <A12 move="response"><l2 clauses="1" errors="0" function="responding">is A12</l2></  
A12>  
290 <Kelly move="follow-up"><l2 clauses="2" errors="0" function="responding">she is  
girl and he is boy you going to put an s for SHE is</l2></Kelly>  
291 <A12 move="response"><l2 clauses="1" errors="0" function="responding">she is A12</  
l2></A12>  
292 <A12 move="response">is</A12>  
293 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="responding">=she</l2  
></Kelly>  
294 <A12 move="response"><l2 clauses="1" errors="0" function="responding">a farmer</l2  
></A12>  
295 <A12 move="initiation"><l2 clauses="1" errors="0" function="initiating">where do  
you work</l2></A12>

296 <kelly move="response"><l2 clauses="1" errors="0" function="responding">i work at a  
farm</l2></kelly>  
297 <A12 move="initiation">i like ..</A12>  
298 <T move="initiation"><l1 function="initiating">es que solo has puesto @i @like . es  
que esa no es la pregunta</l1><l1 function="initiating">hay que escribir la  
pregunta correctamente . es @do @you @like @your @job?</l1><l1 function="initiating  
>@do . @you . preguntale . preguntale</l1></T>  
299 <A12 move="initiation">i like=</A12>  
300 <T move="follow-up"><l2 clauses="1" errors="0" function="control">=no . do you like  
-</l2></T>  
301 <A12 move="response"><l2 clauses="1" errors="0" function="responding">do you like  
-</l2></A12>  
302 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">you job?</l2  
></T>  
303 <A12 move="response">your job?</A12>  
304 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">yes i do</  
l2></Kelly>  
305 <T move="follow-up"><l1 function="responding">le ponemos @yes</l1><l1 function="  
initiating">y la ultima</l1></T>  
306 <A12 move="initiation"><l2 clauses="1" errors="0" function="interpersonal">thanks  
for coming</l2></A12>  
307 <Kelly move="response"><l2 clauses="1" errors="0" function="interpersonal">thank  
you good bye</l2></Kelly>  
308 <T move="initiation"><l2 clauses="1" errors="0" function="interpersonal">good</l2  
></T>  
309 <A11 move="initiation">(xxx) ((very soft voice)) ... (xxx)</A11>  
310 <T move="initiation"><l1 function="initiating">espera pausa . pausa . como se dice  
pausa @in @english</l1><l2 clauses="1" errors="0" function="initiating">pause</l2><  
l2 clauses="3" errors="0" function="initiating">you have to speak louder . like MY  
FIRST QUESTION IS . try</l2></T>  
311 <A11 move="initiation"><l2 clauses="1" errors="0" function="initiating">my first  
question is</l2></A11>  
312 <T move="response"><l2 clauses="1" errors="0" function="interpersonal">very good</  
l2></T>  
313 <A11 move="initiation"><l2 clauses="1" errors="0" function="initiating">what do you  
(xxx)</l2></A11>  
314 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">what do i  
do? i am a firefighter</l2></Kelly>  
315 ...  
316 <A11 move="initiation">second question is daw=</A11>  
317 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">do . do you?</  
l2></T>  
318 <A11 move="initiation"><l2 clauses="1" errors="0" function="initiating">do you like  
your job?</l2></A11>  
319 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">yes i do</  
l2></Kelly>  
320 <A11 move="initiation"><l2 clauses="1" errors="0" function="interpersonal">bye bye  
</l2></A11>  
321 <kelly move="initiation"><l2 clauses="1" errors="0" function="interpersonal">good  
bye</l2></kelly>  
322 <T move="follow-up"><l2 clauses="1" errors="0" function="interpersonal">good good</  
l2></T>  
323 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="interpersonal">ok .  
good job . A09</l2></Kelly>  
324 <T move="initiation"><l1 function="initiating">A09 . te estan llamando</l1></T>  
325 <A09 move="initiation"><l2 clauses="1" errors="0" function="interpersonal">hello  
this is (xxx) (xxx)</l2></A09>  
326 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">he</l2></T>  
327 <A09 move="initiation"><l2 clauses="2" errors="0" function="initiating">he . my  
first question is . where do you work?</l2></A09>  
328 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">i work in a  
hair salon</l2></Kelly>  
329 ...  
330 <T move="follow-up"><l1 function="responding">a si . porque esta no tiene respuesta  
. si si</l1></T>  
331 <A09 move="initiation"><l2 clauses="2" errors="0" function="initiating">my second  
question is . do you like your job?</l2></A09>  
332 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">yes i do</  
l2></Kelly>  
333 ..  
334 <A09 move="initiation"><l2 clauses="1" errors="0" function="interpersonal">thanks  
for coming</l2></A09>

## Appendix F. Annotated transcriptions (Main Study)

335 <kelly move="response"><l2 clauses="1" errors="0" function="interpersonal">thank  
you</l2></kelly>  
336 <T move="follow-up"><l1 function="responding">muy bien A09 . te cambio una frase  
pero como es el personaje puede decir lo que le de la gana</l1></T>  
337 <A13 move="initiation"><l2 clauses="1" errors="0" function="interpersonal">hello .  
this is A09</l2></A13>  
338 <T move="initiation"><l1 function="control">escucha. ahora escucha</l1></T>  
339 <A13 move="initiation"><l2 clauses="1" errors="0" function="initiating">he is a  
policeman</l2><l2 clauses="1" errors="0" function="initiating">where do you work?</  
l2></A13>  
340 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">i work at a  
(xxx) station</l2></Kelly>  
341 ..  
342 <A13 move="initiation">what=</A13>  
343 <T move="response"><l1 function="responding">no . eso ya te lo ha dicho ella</l1></  
T>  
344 <A13 move="initiation"><l2 clauses="1" errors="0" function="initiating">do ... you  
. like . your job</l2></A13>  
345 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">yes i do</  
l2></Kelly>  
346 <A13 move="initiation"><l2 clauses="1" errors="0" function="interpersonal">bye bye  
</l2></A13>  
347 <Kelly move="initiation"><l2 clauses="1" errors="0" function="interpersonal">good  
bye thank you</l2></Kelly>  
348 <T move="follow-up"><l2 clauses="1" errors="0" function="interpersonal">very good  
very good</l2><l1 function="control">parad quietas</l1></T>  
349 <A08 move="initiation"><l2 clauses="2" errors="1" function="interpersonal">hello .  
this is A08 . is a baker</l2><l2 clauses="2" errors="0" function="initiating">my  
first question is . where do you work</l2></A08>  
350 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">i work in a  
bakery</l2></Kelly>  
351 <A08 move="initiation"><l2 clauses="2" errors="0" function="initiating">my second  
question is . daw- do you like your job?</l2></A08>  
352 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">yes i do</  
l2></Kelly>  
353 <A08 move="initiation"><l2 clauses="1" errors="0" function="interpersonal">thanks  
for coming</l2></A08>  
354 <Kelly move="response"><l2 clauses="1" errors="0" function="interpersonal">thank  
you . good bye</l2></Kelly>  
355 <T move="initiation"><l2 clauses="1" errors="0" function="control">whos turn is now  
?</l2></T>  
356 <A07 move="initiation"><l2 clauses="1" errors="0" function="interpersonal">hello</  
l2></A07>  
357 <Kelly move="response"><l2 clauses="1" errors="0" function="interpersonal">hello</  
l2></Kelly>  
358 <A07 move="initiation"><l2 clauses="1" errors="0" function="initiating">this is A07  
</l2></A07>  
359 ..  
360 <T move="follow-up"><l2 clauses="1" errors="0" function="initiating">he-</l2></T>  
361 <A07 move="response"><l2 clauses="1" errors="0" function="responding">he . is a  
teacher</l2></A07>  
362 <T move="follow-up"><l2 clauses="1" errors="0" function="initiating">where-</l2></T>  
>  
363 <A07 move="response">where-</A07>  
364 <T move="follow-up"><l2 clauses="1" errors="0" function="initiating">do-</l2></T>  
365 <A07 move="response">do-</A07>  
366 <T move="follow-up"><l2 clauses="1" errors="0" function="initiating">you-</l2></T>  
367 <A07 move="response">you-</A07>  
368 <T move="follow-up"><l2 clauses="1" errors="0" function="initiating">work</l2></T>  
369 <A07 move="initiation"><l2 clauses="1" errors="0" function="initiating">work</l2></  
A07>  
370 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">i work in a  
school</l2></Kelly>  
371 <A07 move="initiation"><l2 clauses="1" errors="0" function="interpersonal">bye bye  
</l2></A07>  
372 <Kelly move="response"><l2 clauses="1" errors="0" function="interpersonal">good bye  
</l2></Kelly>  
373 <T move="follow-up"><l2 clauses="1" errors="0" function="interpersonal">ok . good</  
l2><l2 clauses="1" errors="0" function="initiating">they all did it?</l2><l2  
clauses="1" errors="0">ok</l2></T>  
374 </transcription>  
375 </episode>

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376
377
378
379 <episode>
380 <number>20131205-001</number>
381 <duration>289</duration>
382 <subject>Arts (first cycle)</subject>
383 <participants>A05 A07 A08 A09 A10 A11 A12 A13 A14 X XXX T</participants>
384 <comment>Revision of the names for objects. This task has lot of context because
    they are seeing and touching the objects. Is not demanding.</comment>
385 <task>
386 <role>low</role>
387 <context>high</context>
388 <demand>low</demand>
389 </task>
390 <auxiliar>Yes</auxiliar>
391 <transcription>
392 <T move="initiation"><12 clauses="1" errors="0" function="initiating">that we don't
    review the names of the</12><11 function="initiating">a ver A10</11><12 clauses="1
    " errors="0" function="initiating">what's the problem?</12></T>
393 <A10 move="response">((xxx))</A10>
394 <T move="initiation"><12 clauses="2" errors="0" function="initiating">it's been
    long since we last reviewed the names of the objects ..</12><12 clauses="1" errors=
    "0" function="initiating"> the objects are those </12><12 clauses="1" errors="0"
    function="initiating">so .. what is this?</12></T>
395 <X move="response"><12 clauses="1" errors="0" function="responding">pencil</12></X>
396 <X move="response"><12 clauses="1" errors="0" function="responding">pencil</12></X>
397 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">what kind of
    pencil?</12></T>
398 <X move="response"><12 clauses="1" errors="1" function="responding">pencil blue</12
    ></X>
399 <T move="follow-up"><12 clauses="1" errors="1" function="initiating">pencil blue?</
    12></T>
400 <XXX move="response"><12 clauses="1" errors="0" function="responding">blue pencil</
    12></XXX>
401 <T move="follow-up"><12 clauses="1" errors="0" function="responding">blue pencil
    yes perfect it's a blue pencil </12><12 clauses="1" errors="0" function="initiating
    ">what is this? .. A14</12></T>
402 <A14 move="response"><12 clauses="1" errors="0" function="responding">blue</12></
    A14>
403 <T move="follow-up"><12 clauses="2" errors="0" function="initiating">it's not it's
    blue but what is this</12></T>
404 <A14 move="response"><12 clauses="1" errors="0" function="responding">((xxx))</12
    ></A14>
405 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes it's glue
    it's a blue glue </12><12 clauses="2" errors="1" function="initiating">for example
    . this is red glue but this is a blue glue</12></T>
406 <XXX move="response"><12 clauses="1" errors="0" function="expressive">hahaha blue
    glue</12></XXX>
407 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes yes blue
    and glue . right . of course </12><12 clauses="1" errors="0" function="initiating">
    and what is this?</12><12 clauses="1" errors="0" function="initiating"> put your
    hands up . A05</12></T>
408 <A05 move="response"><12 clauses="1" errors="0" function="responding">err scissors
    </12></A05>
409 <T move="follow-up"><12 clauses="1" errors="0" function="responding">scissors</12
    ></T>
410 <A09 move="follow-up"><12 clauses="1" errors="0" function="responding">orange
    scissors</12></A09>
411 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">A07 what's the
    problem? </12><12 clauses="1" errors="0" function="initiating">ok next . what is
    this? .. A11</12></T>
412 <A11 move="response"><12 clauses="1" errors="0" function="responding">pink crayon</
    12></A11>
413 <T move="follow-up"><12 clauses="1" errors="0" function="responding">pink crayon</
    12></T>
414 <XXX>((xxx))</XXX>
415 <T move="initiation"><12 clauses="1" errors="0" function="control">be quiet . </12>
    <12 clauses="1" errors="0" function="control">A09 please stop speaking all the time
    </12><12 clauses="1" errors="0" function="initiating">and what is this? </12><12
    clauses="1" errors="0" function="initiating">put your hands up . A10</12></T>

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416 <A10 move="response"><12 clauses="1" errors="0" function="responding">... yellow  
marker</12></A10>

417 <T move="follow-up"><12 clauses="1" errors="0" function="responding">a yellow  
marker yes </12><12 clauses="1" errors="0" function="initiating">and what is this?  
. A07</12></T>

418 <A07 move="response"><12 clauses="1" errors="0" function="responding">rush</12></  
A07>

419 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no sh:::::  
grass </12><12 clauses="1" errors="0" function="responding">a cow eats grass </12><  
12 clauses="1" errors="0" function="responding">this is not grass</12></T>

420 <A07 move="follow-up"><12 clauses="1" errors="0" function="responding">grash</12></  
A07>

421 <T move="follow-up"><12 clauses="1" errors="0" function="responding">is not grash <  
/12><12 clauses="1" errors="0" function="initiating">what is this?</12></T>

422 <A09 move="response"><12 clauses="1" errors="0" function="responding">brush</12></  
A09>

423 <T move="follow-up"><12 clauses="1" errors="0" function="responding">brush blue  
brush</12></T>

424 <A07 move="follow-up"><11 function="responding">con be</11></A07>

425 <T move="follow-up"><12 clauses="1" errors="0" function="responding">with b</12></T  
>

426 <T move="initiation"><12 clauses="1" errors="0" function="initiating">yes and what  
is this?</12></T>

427 <A10 move="initiation"><11 clauses="1" errors="0" function="initiating">que haces</  
11></A10>

428 <T move="initiation"><11 function="initiating">A13</11></T>

429 <A13 move="response"><12 clauses="1" errors="0" function="responding">paper</12></  
A13>

430 <T move="follow-up"><12 clauses="1" errors="0" function="responding">paper . is a  
piece of paper .</12><12 clauses="1" errors="0" function="initiating"> and what is  
this? .</12><12 clauses="1" errors="0" function="control"> ah is A05 speaking A05 .  
</12><12 clauses="3" errors="0" function="control"> if you want to speak put your  
hand up so that all can listen .</12><12 clauses="1" errors="0" function="initiating"> and what is:: where is my ..</12><12 clauses="1" errors="0" function="initiating"> this . what is this? ..A12</12></ >

431 <A12 move="initiation"><12 clauses="1" errors="0" function="initiating">what's goma  
in English</12></A12>

432 <T move="response"><12 clauses="1" errors="0" function="responding">hahaha you're  
very clever A11</12></T>

433 <A11 move="response"><12 clauses="1" errors="0" function="responding">rubber</12></  
A11>

434 <T move="response"><12 clauses="1" errors="0" function="responding">is a rubber </  
12><12 clauses="1" errors="0" function="responding">.. well in America is different  
. </12><12 clauses="1" errors="0" function="initiating">in America is</12></T>

435 <Kelly move="response"><12 clauses="1" errors="0" function="responding">eraser</12>  
</Kelly>

436 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">eraser</12></T  
>

437 <Kelly move="response"><12 function="responding">the verb is to erase with an  
eraser...</12></Kelly>

438 <T move="initiation"><11 function="control">Ya estamos llamandonos entre los tres y  
riendo y molestando</11><12 clauses="1" errors="0" function="initiating">and what  
is this? A07 .. A14</12></T>

439 <A14 move="response"><12 clauses="1" errors="0" function="responding">shapen</12></  
A14>

440 <XXX move="follow-up"><12 clauses="1" errors="0" function="responding">sho:::::</12  
></XXX>

441 <T move="follow-up"><12 clauses="1" errors="0" function="control">sh::::: I'm  
speaking to A14</12><11 function="responding">esta bastante bien pero no es sa es  
shar</11></T>

442 <XXX move="follow-up"><12 clauses="1" errors="0" function="responding">sha::::::::::r  
</12></XXX>

443 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes</12></T>

444 <A09 move="initiation"><11 clauses="1" errors="0" function="control">A13 se movio  
demasiado paqui</11></A09>

445 <T move="response"><11 function="control">ya lo veo ya lo veo gracias por avisar (  
noise) es aqui venga</11><12 clauses="1" errors="0" function="responding">sharpen .  
good</12></T>

446 <T move="initiation"><12 clauses="1" errors="0" function="initiating">so tell me if  
it's correct or not </12><12 clauses="1" errors="0" function="initiating">if it's  
correct can I cut with a brush?</12></T>

447 <XXX move="response"><l2 clauses="1" errors="0" function="responding">no:::::::::  
</l2></XXX>  
448 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">no I can not  
cut with a brush</l2></T>  
449 <XXX move="response"><l2 clauses="1" errors="0" function="responding">>false</l2></  
XXX>  
450 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">is false . can  
I write with a rubber?</l2></T>  
451 <XXX move="response"><l2 clauses="1" errors="0" function="responding">no:::  
fa:::lse</l2></XXX>  
452 <A10 move="response"><l2 clauses="1" errors="0" function="responding">yes yes yes</  
l2></A10>  
453 <A09 move="response"><l2 clauses="1" errors="0" function="responding">>false</l2></  
A09>  
454 <T move="initiation"><l2 clauses="1" errors="0" function="control">stop stop stop</  
l2><l1 function="control">mirad los que no hayan entendido que no digan nada por  
favor</l1></T>  
455 <A09 move="follow-up"><l1 clauses="1" errors="0" function="initiating">eso  
significa que puedes escribir con una goma</l1></A09>  
456 <T move="follow-up"><l1 function="responding">exacto</l1></T>  
457 <A09 move="follow-up"><l1 clauses="1" errors="0" function="initiating">Y ella decia  
yes yes</l1></A09>  
458 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">no no no she  
said no yes no yes</l2><l1 function="initiating">asi acierta seguro</l1><l2 clauses  
="1" errors="0" function="initiating">you have to think first </l2><l2 clauses="1"  
errors="0" function="initiating">yes you have to use your brain </l2><l2 clauses  
="1" errors="0" function="initiating">and next one can you em . paint . . </l2><l2  
clauses="1" errors="0" function="initiating">can you paint with the scissors</l2></  
T>  
459 <XXX move="response"><l2 clauses="1" errors="0" function="responding">no::::::</l2  
></XXX>  
460 <T move="response"><l2 clauses="1" errors="0" function="responding">no you can't </  
l2><l2 clauses="1" errors="0" function="initiating">and can you paint with a crayon  
</l2></T>  
461 <XXX move="response"><l2 clauses="1" errors="0" function="responding">ye::::s</l2><  
/XXX>  
462 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">yes you can</  
l2></T>  
463 </transcription>  
464 </episode>  
465  
466  
467 <episode>  
468 <number>20131205-002</number>  
469 <duration>710</duration>  
470 <comment>Christmas cards task presentation. Context embedded is low, because they  
are not provided with aids.</comment>  
471 <subject>Arts (first cycle)</subject>  
472 <participants>A05 A07 A08 A09 A10 A11 A12 A13 A14 X XXX T</participants>  
473 <task>  
474 <role>low</role>  
475 <context>low</context>  
476 <demand>low</demand>  
477 </task>  
478 <auxiliar>Yes</auxiliar>  
479 <transcription>  
480 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">ok I tell you  
what is today's activity </l2><l2 clauses="2" errors="0" function="initiating">  
today's activity is to paint a christmas card . a christmas card</l2></T>  
481 <XXX move="response"><l2 clauses="1" errors="0" function="responding">no::::::</l2><  
/XXX>  
482 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">sh:::::::  
remember that we have christmas in spain</l2><l1 function="initiating">pero en  
otros sitios hemos visto que otras cosas hay no</l1></T>  
483 <A10 move="response"><l1 function="responding">si</l1></A10>  
484 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">examples</l2>  
</T>  
485 <A07 move="response"><l1 function="responding">el lechero</l1></A07>  
486 <T move="response"><l1 function="responding">Olentzero</l1></T>  
487 <A11 move="initiation"><l1 function="initiating">pa que pais e a tarjeta</l1></A11>  
488 <T move="response"><l2 clauses="1" errors="0" function="responding">the card is  
going to be</l2><l1 function="control">que pasa A16</l1></T>



## Appendix F. Annotated transcriptions (Main Study)

489 <A16 move="response"><11 function="responding">((xxx))</11></A16>  
490 <T move="follow-up"><11 function="responding">bueno ya pero es que ahora ha hecho  
A11 una pregunta</11><12 clauses="2" errors="1" function="responding">the card is  
going to be to send to the houses</12><11 function="responding">has entendido .. va  
a ser la nota que anuncie el festival la que mas bonita sea hacedla muy bonita  
para que salga elegida .. dime A09</11></T>  
491 <A09 move="initiation"><11 function="initiating">que card significa</11></A09>  
492 <A10 move="response"><11 function="responding">carta</11></A10>  
493 <A09 move="follow-up"><11 function="responding">no carta no</11></A09>  
494 <T move="follow-up"><11 function="responding">podria significar carta pero en este  
caso no en este caso</11></T>  
495 <A09 move="follow-up"><11 function="responding">dibujo animado</11></A09>  
496 <T move="follow-up"><11 function="responding">no</11><12 clauses="2" errors="0"  
function="responding">no that's cartoon . card is tarjeta</12><11 function="responding">mas bien</11><12 clauses="1" errors="0" function="responding">it's a  
card</12></T>  
497 <A09 move="follow-up"><11 function="responding">tarjeta amarilla</11></A09>  
498 <T move="follow-up"><12 clauses="2" errors="1" function="responding">yes we can say  
winter card because some countries they don't have christmas </12><12 clauses="1"  
errors="0" function="initiating">for example @que country @que @pais don't have  
christmas A16</12><11 function="initiating">..un pais que no tenga</11></T>  
499 <A07 move="response"><11 function="responding">china</11></A07>  
500 <T move="follow-up"><12 clauses="1" errors="0" function="responding">china they don  
't have christmas ok</12></T>  
501 <A12 move="response"><12 clauses="1" errors="0" function="responding">japan</12></A12>  
502 <T move="follow-up"><12 clauses="1" errors="0" function="responding">japan</12><11  
function="responding">bueno depende .. si hay gente de espana alli tambien hacen  
navidad pero en su religion normalmente no tienen navidad</11><12 clauses="1"  
errors="0" function="responding">italy no in italy they do have christmas</12></T>  
503 <A14 move="response"><11 function="responding">Xapon</11></A14>  
504 <T move="follow-up"><12 clauses="1" errors="0" function="responding">japan</12><11  
function="responding">lo acaban de decir dime</11></T>  
505 <A09 move="response"><12 clauses="1" errors="0" function="responding">france</12></A09>  
506 <T move="follow-up"><12 clauses="1" errors="0" function="responding">in france they  
have christmas</12></T>  
507 <X move="response"><11 function="responding">sudan</11></X>  
508 <T move="follow-up"><12 clauses="1" errors="0" function="responding">in sudan they  
don't have christmas</12></T>  
509 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">do the  
kids (xxx)</12></Kelly>  
510 <T move="response"><12 clauses="1" errors="0" function="responding">no they don't  
know what is hannuka </12><12 clauses="1" errors="0" function="initiating">do you  
remember?</12><11 function="initiating">los judios cual es su fiesta os la dije  
antes en el problema de matematicas como era</11></T>  
511 <A07 move="response"><11 function="responding">religion catolica</11></A07>  
512 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no</12><11  
function="responding">si no te acuerdas no digas nada .. en el problema de  
matematicas salia el nombre de la fiesta que hacen en invierno como es</11></T>  
513 <X move="response">akaloki</X>  
514 <T move="follow-up">akaloki?</T>  
515 <XXX move="response">((laugh))</XXX>  
516 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no no no no no  
no</12><11 function="control">mira A07 te he dicho dos cosas para hablar se  
levanta primero la mano y otra cosa cuando hemos preguntado si te acuerdas no  
inventes si no te acuerdas te callas cuando digo intentad inventar .. intentad  
inventar bueno sh:: como no os acordais miradlo en la hoja a ver vosotros no ...  
tiene que ser los de primero</11></T>  
517 ((noises))  
518 <A10 move="initiation"><11 function="initiating">tiene que ser los de primero</11>  
></A10>  
519 <T move="initiation"><11 function="initiating">la de matematicas .. a ver como es?  
que iba a celebrar xiana</11></T>  
520 <A12 move="response"><11 function="responding">carn</11></A12>  
521 <T move="follow-up"><11 function="responding">carn? a ver A11</11><12 clauses="1"  
errors="0" function="control">listen to A11</12></T>  
522 <A11 move="response"><11 function="responding">(xxx)</11></A11>  
523 <T move="follow-up"><11 function="responding">casi casi ... hannukah</11><12  
clauses="2" errors="1" function="control">listen to Kelly because knows something  
about hannukah so listen to Kelly</12></T>

524 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">hannukah  
is celebrated by people .. people of the jewish religion</l2></Kelly>  
525 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">they know  
jewish religion in spanish </l2><l2 clauses="1" errors="0" function="initiating">  
which religion is the jewish religion?</l2></T>  
526 <A10 move="response"><l1 function="responding">religion</l1></A10>  
527 <T move="initiation"><l1 function="control">me estoy hartando e .. he tenido que  
mandar callar cada dos segundos</l1><l2 clauses="1" errors="0" function="control  
>....sit down</l2></T>  
528 <X move="response">(xxx)</X>  
529 <T move="follow-up"><l1 function="control">pues si no entiendes que haces haciendo  
ruido a ver</l1><l2 clauses="1" errors="0" function="initiating">kelly said  
hannukah is for the jewish religion in spanish the jewish religion</l2><l1 function  
="initiating">a que os suena es una religion ... cual</l1></T>  
530 <A09 move="response"><l1 function="responding">no es que iba a decir que estaba  
ayudando a encontrar esa palabra</l1></A09>  
531 <T move="follow-up"><l1 function="control">no me interesa ... no es el momento de  
hacer ruido dime A12</l1></T>  
532 <A12 move="response"><l1 function="responding">religion judia</l1></A12>  
533 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">yes</l2></T>  
534 <XXX move="response"><l1 function="responding">religion judia</l1></XXX>  
535 <T move="initiation"><l2 clauses="2" errors="0" function="control">listen to Kelly  
she is going to tell something else</l2></T>  
536 <Kelly move="initiation"><l2 clauses="2" errors="0" function="initiating">hannukah  
is the celebration like christmas but for them hannukah is a seven day celebration  
so seven? days</l2></Kelly>  
537 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">you know  
seven?</l2></T>  
538 <XXX move="response"><l1 function="initiating">siete</l1></XXX>  
539 <T move="initiation"><l1 function="initiating">cuantos dias dura hannukah</l1></T>  
540 <XXX move="response"><l1 function="responding">siete</l1></XXX>  
541 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">seven days yes  
</l2></T>  
542 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">and do  
they know (xxx)?</l2></Kelly>  
543 <T move="response"><l2 clauses="1" errors="0" function="responding">no they don't  
know that name</l2></T>  
544 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">like this  
</l2></Kelly>  
545 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">why don't you  
use the marker?</l2></T>  
546 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">so they  
have something like this</l2></Kelly>  
547 <T move="initiation"><l1 function="control">mirad os estan explicando algo quiero  
silencio completo</l1></T>  
548 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">ok and  
this is a candle ... candle?</l2></Kelly>  
549 <T move="initiation"><l1 function="initiating">deberiais saber candle ... que cosas  
apaga el jolasveinar que va a apagar cosas</l1></T>  
550 <A10 move="response"><l1 function="responding">las velas</l1></A10>  
551 <XXX move="response"><l1 function="responding">velas</l1></XXX>  
552 <T move="follow-up"><l1 function="responding">velas exacto</l1></T>  
553 <Kelly move="initiation"><l2 clauses="2" errors="0" function="initiating">so they  
light the candle every day and they get presents seven days of .. presents?</l2></  
Kelly>  
554 <T move="response"><l2 clauses="1" errors="0" function="responding">I think they  
know presents </l2><l2 clauses="1" errors="0" function="initiating">what's presents  
</l2></T>  
555 <A13 move="response"><l1 function="responding">regalos</l1></A13>  
556 <T move="follow-up"><l1 function="responding">regalos</l1><l2 clauses="1" errors="0"  
function="initiating">so they have seven days </l2><l2 clauses="1" errors="0"  
function="initiating">day number one they light a candle and they get a present </  
l2><l2 clauses="1" errors="0" function="initiating">day number two they light the  
candle they get another present</l2><l1 function="initiating">quien me explica esto  
en espanol ... no habeis escuchado .. repito</l1><l2 clauses="1" errors="0"  
function="initiating">day number one they light the candle sh::: and they get a  
present aaa a present </l2><l2 clauses="1" errors="0" function="initiating">day  
number two? they light another candle and they get another present</l2><l1 function  
="initiating">dime</l1></T>  
557 <A16 move="response"><l1 function="responding">encienden las velas y ponen su  
nombre para </l1></A16>

## Appendix F. Annotated transcriptions (Main Study)

558 <T move="follow-up"><l1 function="responding">no dije nombre no dije nombre</l1></T>  
559 <A07 move="response"><l1 function="responding">que apagan las velas</l1></A07>  
560 <T move="follow-up"><l1 function="responding">no que apagan las velas no</l1></T>  
561 <A16 move="response"><l1 function="responding">encender</l1></A16>  
562 <A07 move="response"><l1 function="responding">encienden las velas y despues cogen los regalos</l1></A07>  
563 <T move="initiation"><l1 function="control">sh:::</l1></T>  
564 <A11 move="response"><l1 function="responding">encenden as velas e deixanche ali o Papa Noel</l1></A11>  
565 <T move="follow-up"><l1 function="responding">no::: papa noel no</l1></T>  
566 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">I repeat .day number one you light candle number one you get present number . one day </l2><l2 clauses="1" errors="0" function="initiating">number two you light candle number two you get present number two</l2><l1 function="initiating">a ver si habeis entendido </l1></T>  
567 <A13 move="response"><l1 function="responding">que encienden las velas y despues las apagan</l1></A13>  
568 <T move="follow-up"><l1 function="responding">no</l1></T>  
569 <A10 move="response"><l1 function="responding">que encienden las velas-</l1></A10>  
570 <T move="initiation"><l1 function="control">A05 calla de una vez por favor</l1></T>  
571 <A16 move="response"><l1 function="responding">encienden las velas y luego deja papa noel un regalo</l1></A16>  
572 <T move="follow-up"><l1 function="responding">papa noel no he dicho</l1></T>  
573 <A07 move="response"><l1 function="responding">el jolasveinar</l1></A07>  
574 <T move="follow-up"><l1 function="responding">tampoco he dicho jolasveinar no no no no no no no lieis vamos a resumir kelly nos esta contando la fiesta de la religion judia .. y no hemos dicho ni papa noel ni nada y los judios tienen siete velas en el dia numero uno encienden la vela numero uno y tienen el regalo numero uno en el dia numero dos encienden la vela numero dos y tienen el regalo numero dos y asi hasta siete ahora lo habeis entendido no</l1></T>  
575 <XXX move="response"><l1 function="responding">si</l1></XXX>  
576 <T move="follow-up"><l1 function="responding">porque no escuchasteis vamos a escuchar mejor ahora a ver si entendeis lo siguiente</l1><l2 clauses="1" errors="0" function="initiating">ok you can continue</l2></T>  
577 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">errr that's all I know</l2></Kelly>  
578 <T move="initiation"><l1 function="initiating">bueno dice que es todo que es lo mas importante</l1></T>  
579 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">and this year started last thursday</l2></Kelly>  
580 <T move="initiation"><l1 function="initiating">que dia es el thursday</l1></T>  
581 <A16 move="response"><l1 function="responding">jueves</l1></A16>  
582 <T move="follow-up"><l1 function="responding">jueves el jueves pasado fue el dia numero uno entonces el jueves pasado los judios encendieron la vela numero uno y tuvieron el regalo numero uno</l1></T>  
583 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating"> so christmas is always the twenty fifth of december</l2></Kelly>  
584 <T move="follow-up"><l1 function="responding">a eso lo sabeis que dia es christmas </l1></T>  
585 <A16 move="response"><l1 function="responding">navidad</l1></A16>  
586 <A07 move="response"><l1 function="responding">cinco</l1></A07>  
587 <T move="follow-up"><l1 function="responding">no cinco no</l1></T>  
588 <A13 move="follow-up"><l1 function="responding">el veinticinco!</l1></A13>  
589 <T move="follow-up"><l1 function="responding">el veinticinco</l1></T>  
590 <XXX move="response">(xxx)</XXX>  
591 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">alright</l2></Kelly>  
592 <T move="initiation">sh:::</T>  
593 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">so (( noises)) hannukah always changes</l2></Kelly>  
594 <T move="initiation"><l1 function="initiating">nunca es el mismo dia no</l1></T>  
595 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">right</l2></Kelly>  
596 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">hannukah can be different days</l2><l1 function="initiating">no es siempre el mismo depende .. y aqui</l1><l2 clauses="1" errors="0" function="initiating"> we have learned a different thing</l2><l1 function="initiating">cuando tienen regalos los ninos de la republica checa que lo dije antes</l1></T>  
597 <A07 move="response"><l1 function="responding">el dia cinco</l1></A07>

598 <T move="follow-up"><l1 function="responding">no no este sabado</l1><l2 clauses="2"  
errors="1" function="responding">this saturday er the children from czeck republic  
for example dominik they get the present from mikulash</l2></T>  
599 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="responding">saint nick  
we too</l2></Kelly>  
600 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">a saint  
nicholas</l2></T>  
601 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">saint  
nicholas on the fifth or sixth yeah</l2></Kelly>  
602 <T move="response"><l2 clauses="1" errors="0" function="responding">dominik said  
the sixth</l2></T>  
603 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">the sixth  
</l2></Kelly>  
604 <T move="initiation"><l1 function="control">A15 guarda eso de una vez y deja de  
hacerlo</l1></T>  
605 <Kelly move="initiation"><l2 clauses="4" errors="0" function="initiating">the sixth  
sixth of december saint nick comes and you put your shoe outside the door and  
while you are sleeping saint nick puts presents in your shoes</l2></Kelly>  
606 <T move="response"><l2 clauses="2" errors="0" function="responding">yes I think  
mikulash is the same but mikulash is in czeck</l2></T>  
607 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">o yeah</l2  
></Kelly>  
608 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">so ok we know  
some different winter</l2><l1 function="initiating">winter es invierno ya sabemos  
algunas cosas del invierno</l1><l2 clauses="1" errors="0" function="initiating">so  
we can do our winter cards</l2><l1 function="initiating">cada uno puede escoger de  
todo lo que hemos hablado lo que prefiera mikulash mikulash seria un personaje con  
barba podeis elegir las velas de los judios</l1><l2 clauses="1" errors="0" function  
="initiating">the seven candles</l2><l1 function="initiating">o podeis dibujar los  
jolasveinar o dez moroz podeis dibujar</l1></T>  
609 <A07 move="response"><l1 function="responding">o el krampus</l1></A07>  
610 <T move="follow-up"><l1 function="responding">krampus no</l1><l2 clauses="1" errors  
="0" function="initiating">do you know krampus?</l2></T>  
611 <A07 move="response"><l1 function="responding">es malo</l1></A07>  
612 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">Kelly doesn't  
know krampus</l2></T>  
613 <XXX>(xxx)((noises))<l1>es una cabra</l1></XXX>  
614 <T><l2 clauses="1" errors="0">not exactly is a-((noises))</l2></T>  
615 <XXX move="response">((noises and indistinct voices .....))</XXX>  
616 <T move="initiation"><l2 clauses="3" errors="0" function="initiating">if you don't  
want to see him close your eyes krampus is coming!</l2></T>  
617 <XXX move="response">ah::::((laughs))<l1 function="expressive">que feo</l1></XXX>  
618 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">no no no no  
more krampus don't do krampus</l2><l1 function="initiating">no hagais a krampus eh  
prohibido</l1></T>  
619 <A14 move="initiation"><l1 function="initiating">yo a los esos</l1></A14>  
620 <T move="initiation"><l1 function="initiating">@so vamos a hacerlo e:: con la  
tecnica que mas os guste si quereis con brush si quereis con ceras si quereis con  
pinturas si quereis con papel de colores</l1></T>  
621 <A16 move="response"><l1 function="responding">y si nos equivocamos con el pincel</  
l1></A16>  
622 <T move="follow-up"><l1 function="responding">pues se tapa con otro color no hay  
problema sh:::: sin atropellaros y sin gritar los que lo hagan con @brush van a  
coger un mandil y se van sentando en esa mesa . los que lo hagan con ceras o con  
pinturas se quedan en su sitio y los que lo hagan con papel de colores se quedan en  
su sitio venga</l1></T>  
623 <A07 move="response"><l1 function="responding">yo con pincel</l1></A07>  
624 <T move="initiation"><l1 function="initiating">hay que recoger estas cosas tienen  
nombre</l1></T>  
625 <XXX move="response">((xxx))</XXX>  
626 </transcription>  
627 </episode>  
628  
629  
630  
631 <episode>  
632 <number>20131012-001</number>  
633 <duration>486</duration>  
634 <comment>Songs. Context is high, they are about things they have been working a  
lot. Demand is really low in songs. The role is tricky, because all of them are  
singing, but they really sing along the teacher.</comment>  
635 <subject>Science (first cycle)</subject>



636 <participants>A05 A07 A08 A09 A10 A11 A12 A13 A14 X XXX T</participants>  
637 <task>  
638 <role>low</role>  
639 <context>high</context>  
640 <demand>low</demand>  
641 </task>  
642 <auxiliar>Yes</auxiliar>  
643 <transcription>  
644 <T move="initiation"><l2 clauses="1" errors="0" function="initiating"> first of all  
((big noise - furniture moving)) </l2><l2 clauses="1" errors="0" function="initiating">sh:::: we are going ehehehehe what's first?</l2></T>  
645 <A07 move="response"><l1 function="responding"> primero</l1></A07>  
646 <T move="initiation"><l2 clauses="1" errors="0" function="initiating"> first of all  
.. the songs ..</l2><l2 clauses="1" errors="0" function="initiating"> we have to  
sing carbohydrates proteins and vitamins ..</l2><l2 clauses="1" errors="0" function="control"> stop with the chair please ..</l2><l2 clauses="1" errors="0" function="initiating"> we have to sing uh ..</l2><l2 clauses="1" errors="0" function="initiating"> uh:::: i'm a cat and i eat birds we have to sing human body human body  
and we have to sing cavemen live in caves </l2><l2 clauses="1" errors="0" function="control">a::::nd A11 come on we are waiting ..</l2><l2 clauses="1" errors="0" function="initiating"> we can start we can start </l2><l2 clauses="1" errors="0" function="initiating">let's start with uhm which one kelly</l2></T>  
647 <Kelly function="responding"><l2 clauses="1" errors="0" function="responding"> I'm  
a cat</l2></Kelly>  
648 <X move="response"><l2 clauses="1" errors="0" function="responding">I'm a cat</l2>  
></X>  
649 ((music))  
650 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating"> one two  
three four one two three</l2></Kelly>  
651 <X move="initiation"><l2 clauses="2" errors="0" function="initiating"> I am a cat  
and I eat birds </l2><l2 clauses="1" errors="0" function="initiating">I am a wolf  
and I eat hens </l2><l2 clauses="1" errors="0" function="initiating">we are  
carnivores we are carnivores</l2><l2 clauses="1" errors="0" function="initiating">I  
am a cow and I eat grass </l2><l2 clauses="1" errors="0" function="initiating">I  
am a rabbit and I eat carrots </l2><l2 clauses="1" errors="0" function="initiating">we  
are herbivores we are herbivores </l2><l2 clauses="1" errors="0" function="initiating">I  
am a crab and I eat fish </l2><l2 clauses="1" errors="0" function="initiating">I  
am a pig and I eat potatoes </l2><l2 clauses="1" errors="0" function="initiating">we  
are carnivores</l2></X>  
652 <T move="follow-up"><l2 clauses="1" errors="0" function="responding"> omnivores!</l2></T>  
653 <X move="response"><l2 clauses="1" errors="0" function="responding">  
omnivo:::::res we are omnivores</l2></X>  
654 ((music stops))  
655 <T move="initiation"><l2 clauses="2" errors="0" function="initiating"> pigs and  
crabs are omnivores because they eat plants and?</l2></T>  
656 <A10 move="response"><l2 clauses="1" errors="0" function="responding">animals</l2>  
></A10>  
657 <T move="follow-up"><l2 clauses="2" errors="0" function="responding"> animals . of  
course they eat plants or animals they don't mind about that ..</l2><l2 clauses="2" errors="0" function="initiating"> and cows and rabbits are herbivores because they  
eat?</l2></T>  
658 <A09 move="response"><l2 clauses="1" errors="0" function="responding"> plants</l2></A09>  
659 <T move="follow-up"><l2 clauses="1" errors="0" function="responding"> plants . of  
course .. they eat plants </l2><l2 clauses="1" errors="0" function="initiating">..  
a::::nd .... remember cows .. eat .. grass:::: not grash grass::::</l2></T>  
660 <A05 move="response"><l2 clauses="1" errors="0" function="responding"> grass</l2></A05>  
661 <A16 move="follow-up"><l1 function="responding"> acabado en ese</l1></A16>  
662 <A05 move="response"><l2 clauses="1" errors="0" function="responding"> grass</l2></A05>  
663 <T move="follow-up"><l2 clauses="1" errors="0" function="responding"> grass . yes </l2><l2 clauses="1" errors="0" function="initiating">well I think in America you  
say /graes/</l2></T>  
664 <Kelly move="response"><l2 clauses="1" errors="0" function="responding"> grass</l2>  
</Kelly>  
665 <T move="follow-up"><l2 clauses="1" errors="0" function="responding"> grass ok yes  
yes yes</l2></T>  
666 <XXX> ((indistinct voices and noises))</XXX>  
667 <T move="initiation"> em::::: A05</T>

668 <A05 move="response"><l2 clauses="1" errors="0" function="responding">  
carbohydrates</l2></A05>  
669 ((music starts))  
670 <T move="follow-up"><l2 clauses="1" errors="0" function="responding"> no no no you  
have to wait for one two three four</l2></T>  
671 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating"> one two  
three four</l2></Kelly>  
672 <X move="initiation"><l2 clauses="3" errors="0" function="initiating">  
carbohydrates proteins and vitamins carbohydrates proteins and vitamins  
carbohydrates are in bread carbohydrates are in pasta carbohydrates are in pizza  
carbohydrates are in chips </l2><l2 clauses="1" errors="0" function="initiating">  
carbohydrates proteins and vitamins carbohydrates proteins and vitamins proteins  
are in sausages proteins are in burgers proteins are in chicken proteins are in  
fish </l2><l2 clauses="1" errors="0" function="initiating">carbohydrates proteins  
and vitamins carbohydrates proteins and vitamins vitamins are in lettuce vitamins  
are in tomatoes vitamins are in pears vitamins are in apples carbohydrates proteins  
and vitamins carbohydrates proteins and vitamins</l2></X>  
673 ((music stops))  
674 <T move="initiation"><l2 clauses="2" errors="0" function="initiating"> good . now  
.. ((noises of chairs moving)) I can't listen to you because some chairs are moving  
</l2><l2 clauses="1" errors="0" function="control">stop with the chairs .please  
</l2><l2 clauses="1" errors="0" function="initiating">yes?</l2></T>  
675 <A11 move="initiation"><l1 function="initiating"> podo decir unha cancion?</l1></  
A11>  
676 <T move="initiation"><l2 clauses="1" errors="0" function="initiating"> which song  
?</l2></T>  
677 <A11 move="response"><l2 clauses="1" errors="0" function="responding"> human body</  
l2></A11>  
678 <T move="follow-up"><l2 clauses="1" errors="0" function="responding"> human body!</  
l2></T>  
679 ((music starts))  
680 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating"> one two  
three four one two ready sing</l2></Kelly>  
681 <X move="initiation"><l2 clauses="3" errors="0" function="initiating"> human body  
human body human body human body I have a heart I have a heart I have a heart and  
its colour is red </l2><l2 clauses="1" errors="0" function="initiating">human body  
human body human body human body I have two lungs I have two lungs I have two lungs  
I have two lungs and its colour is pink </l2><l2 clauses="1" errors="0" function="initiating">  
human body human body human body I have a stomach I have a  
stomach I have a stomach and its colour is brown human body human body human body  
human body </l2><l2 clauses="1" errors="0" function="initiating">I have some teeth  
I have some teeth I have some teeth and its colour is</l2></X>  
682 <T move="initiation"><l2 clauses="1" errors="0" function="initiating"> and its  
colour is?</l2></T>  
683 <X move="response"><l2 clauses="1" errors="0" function="responding"> green!</l2></X>  
>  
684 <T move="follow-up"><l2 clauses="1" errors="0" function="responding"> white</l2></T>  
>  
685 <XXX move="response"><l2 clauses="1" errors="0" function="responding"> and its  
colour is white ole</l2></XXX>  
686 ((music stops))  
687 <T move="initiation"><l2 clauses="1" errors="0" function="initiating"> we have to  
sing cavemen live in caves</l2></T>  
688 ((music starts))  
689 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating"> one two  
three four</l2></Kelly>  
690 <X move="initiation"><l2 clauses="3" errors="0" function="initiating"> cavemen live  
in caves romans live in houses queens live in castles and we live in cities first  
prehistory then ancient times next middle ages and finally modern and contemporary  
times ... </l2><l2 clauses="1" errors="0" function="initiating">cavemen hunt  
mammoths roman fight the gauls knights fight with swords and we love peace first  
prehistory then ancient times next middle ages and finally modern and contemporary  
times</l2></X>  
691 ((music stops))  
692 <T move="follow-up"><l2 clauses="1" errors="0" function="responding"> very good!</  
l2></T>  
693 <A07 move="initiation"><l1 function="initiating"> otra profe</l1></A07>  
694 <T move="response"><l2 clauses="1" errors="0" function="responding"> no no no no we  
don't have any more songs</l2></T>  
695 <XXX move="initiation"><l1 function="initiating"> otra! otra! otra!</l1></XXX>

696 <T move="response"><12 clauses="1" errors="0" function="responding"> no no no no no  
no in english </12><12 clauses="1" errors="0" function="responding">if want @otra  
you say .. we want more</12></T>  
697 <XXX move="initiation"><12 clauses="1" errors="0" function="initiating"> we want  
more we want more we want more</12></XXX>  
698 <T move="response"><12 clauses="1" errors="0" function="responding"> no no no no  
more .. no more .. thank you thank you thank you no more today A11?</12></T>  
699 <A11 move="initiation"><11 function="initiating"> que si guardo las hojas</11></A11  
>  
700 <T move="response"><11 function="responding"> no ahora porque tenemos que hacer  
otras cosas .. cuando tengas un rato libre</11></T>  
701 </transcription>  
702 </episode>  
703  
704  
705  
706 <episode>  
707 <number>20140127-002</number>  
708 <duration>1082</duration>  
709 <subject>Science (first cycle)</subject>  
710 <comment>Board game about landscape, low demand because they just have to move  
pieces, there is no strategy so they do not have to think. It is considered a  
high context task because they see the pictures of the elements of the landscape  
on the board. And also they have been studying this vocabulary for weeks.</  
comment>  
711 <participants>A05 A07 A08 A09 A10 A11 A12 A13 A14 X XXX T</participants>  
712 <task>  
713 <role>high</role>  
714 <context>high</context>  
715 <demand>low</demand>  
716 </task>  
717 <auxiliar>Yes</auxiliar>  
718 <transcription>  
719 <T move="initiation"><12 clauses="1" errors="0" function="initiating">alright .  
good . next we have a game</12><12 clauses="1" errors="0"> the game is about  
landscapes</12><12 clauses="1" errors="1" function="initiating"> you know what's  
landscapes?</12></T>  
720 <A12 move="response"><11 function="responding">paisajes</11></A12>  
721 <T move="follow-up"><12 clauses="1" errors="0" function="responding">exactly . very  
good A12 </12><12 clauses="1" errors="0" function="responding">landscapes are  
paisajes </12><12 clauses="1" errors="0" function="initiating">so what parts of the  
landscape do you know?</12><11 function="initiating">a ver A10</11></T>  
722 ...  
723 <T move="initiation"><12 clauses="1" errors="0" function="control">sit down please  
A05?</12></T>  
724 <A05 move="initiation"><12 clauses="1" errors="0" function="initiating">can i go to  
the toilet</12></A05>  
725 <T move="response"><12 clauses="1" errors="0" function="responding">ok you can go  
to the toilet </12><12 clauses="1" errors="0" function="initiating">what parts of  
the landscape do you know A12?</12></T>  
726 <A12 move="response"><12 clauses="1" errors="0" function="responding">tree</12></  
A12>  
727 <T move="follow-up"><12 clauses="1" errors="0" function="responding">tree ok. what  
else?</12></T>  
728 <A10 move="response"><12 clauses="1" errors="0" function="responding">lakes</12></  
A10>  
729 <T move="follow-up"><12 clauses="1" errors="0" function="responding">lakes</12></T>  
730 <A10 move="response"><12 clauses="1" errors="0" function="responding">mountains</12  
></A10>  
731 <T move="follow-up"><12 clauses="1" errors="0" function="responding">mountains .  
what else?</12></T>  
732 <A13 move="response"><12 clauses="1" errors="0" function="responding">rivers</12></  
A13>  
733 <T move="follow-up"><12 clauses="1" errors="0" function="responding">rivers</12></T  
>  
734 <A12 move="initiation"><12 clauses="1" errors="0" function="responding">grass</12  
></A12>  
735 <T move="follow-up"><12 clauses="1" errors="0" function="responding">grass</12></T>  
736 <A09 move="response"><12 clauses="1" errors="0" function="responding">beach</12></  
A09>  
737 <T move="follow-up"><12 clauses="1" errors="0" function="responding">beach</12></T>



738 <A12 move="response"><12 clauses="1" errors="0" function="responding">city</12></A12>  
739 <A13 move="response"><12 clauses="1" errors="0" function="responding">city</12></A13>  
740 <T move="follow-up"><12 clauses="1" errors="0" function="responding">city</12></T>  
741 <A11 move="response"><12 clauses="1" errors="0" function="responding">mountains</12></A11>  
742 <T move="follow-up"><11 function="responding">@mountains ya lo dijeron pero si</11></T>  
743 <A13 move="response"><12 clauses="1" errors="0" function="responding">river</12></A13>  
744 <T move="follow-up"><12 clauses="1" errors="0" function="responding">river . you know all the important parts of the landscape . yes</12></T>  
745 <A08 move="response"><11 function="responding">(xxx) pueblo (xxx)</11></A08>  
746 <T move="follow-up"><11 function="responding">a pueblo</11></T>  
747 <A09 move="response"><12 clauses="1" errors="0" function="responding">road</12></A09>  
748 <T move="follow-up"><12 clauses="2" errors="0" function="responding">we have a problem with pueblo because we use two different words </12><12 clauses="1" errors="0" function="initiating">maybe you can help us </12><12 clauses="3" errors="0" function="initiating">we have town and village and we don't know if Leiro is a town or a village</12></T>  
749 <Kelly move="response"><12 clauses="1" errors="0" function="responding">Leiro is a village</12></Kelly>  
750 <T move="follow-up"><12 clauses="1" errors="0" function="responding">leiro is a village so the town</12><11 function="control">que pasa con las manos sentaos caray que pasa</11></T>  
751 <A09 move="response"><12 clauses="1" errors="0" function="responding">road</12></A09>  
752 <T move="response"><11 function="control">pero si estamos hablando de otra cosa no puedes escuchar primero</11></T>  
753 <A10>(xxx)</A10>  
754 <T move="follow-up"><12 clauses="1" errors="0" function="responding">can i what! to the toilet . can i?</12></T>  
755 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">can i ..</12></A10>  
756 <T move="follow-up"><12 clauses="1" errors="0" function="responding">go</12></T>  
757 <A10 move="response"><12 clauses="1" errors="0" function="responding">to the toilet</12></A10>  
758 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">(xxx)</12></Kelly>  
759 ((noises))  
760 <T move="initiation"><12 clauses="1" errors="0" function="initiating">so ribadavia would be a town</12></T>  
761 <Kelly move="response"><12 clauses="1" errors="0" function="initiating">is bigger</12></Kelly>  
762 <T move="response"><12 clauses="1" errors="0" function="responding">ribadavia is bigger</12></T>  
763 <Kelly move="response"><12 clauses="1" errors="0" function="responding">so leiro is a town . ourense would be a city (xxx)</12></Kelly>  
764 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ok good</12><11 function="control">A14 y A13 no se han enterado de nada Kelly nos esta diciendo lo que son city que sitios son village y que sitios son town hay tres palabras</11><12 clauses="3" errors="2" function="responding">so leiro is not city is not town is a village</12></T>  
765 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">right and you have like a town hall</12></Kelly>  
766 <T move="initiation"><12 clauses="2" errors="0" function="initiating">it most depends on the size or the politics?</12></T>  
767 <Kelly move="response"><12 clauses="1" errors="0" function="responding">i would say size</12></Kelly>  
768 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok</12><11 function="initiating">dice que depende de lo grandes que sean</11><12 clauses="5" errors="0" function="initiating">there are villages very very small town is bigger and city is bigger . is that right? . ok . </12><12 clauses="1" errors="0" function="initiating">so village town city example chicago</12><12 clauses="1" errors="0" function="initiating">whats chicago?</12></T>  
769 <XXX move="response"><12 clauses="1" errors="0" function="responding">city</12></XXX>  
770 <T move="initiation"><12 clauses="1" errors="0" function="initiating">what is orega</12></T>

771 <A07 move="response"><12 clauses="1" errors="0" function="responding">small</12></A07>  
772 <T move="follow-up"><12 clauses="1" errors="0" function="responding">village</12></T>  
773 <T move="initiation"><12 clauses="1" errors="0" function="initiating">what is carballino</12></T>  
774 <A13 move="response"><12 clauses="1" errors="0" function="responding">bigger</12></A13>  
775 <T move="follow-up"><11 function="initiating">bigger que es town ya las aprenderemos</11><12 clauses="2" errors="0" function="initiating">in this game fortunately you don't have to know village town or city we have</12><11 function="initiating">para esta nos vale town or village</11><12 clauses="1" errors="0" function="initiating">and this is city city</12><11 function="initiating">y aqui si os acordais de town town si os acordais de village village</11><12 clauses="1" errors="0" function="initiating">so in this game you have two</12><11 function="initiating">dime</11><12 clauses="3" errors="1" function="initiating">you have to throw dice and when you throw the dice Kelly or i say your direction </12><12 clauses="2" errors="0" function="initiating">for example ehm::: i don't know . you have to go to the city or to the mountain or to the town</12><11 function="initiating">os podemos decir cualquier cosa</11><12 clauses="1" errors="0" function="initiating">and you have to go</12><11 function="initiating">y cuando llegues al sitio que te han mandado</11><12 clauses="2" errors="0" function="initiating">you have one point . do you understand?</12><12 clauses="4" errors="0" function="initiating">for example . i'm here and i throw the dice . two . and kelly says . ok go to the trees</12><11 function="initiating">para donde voy para alli o para alla</11></T>  
776 <XXX move="response"><11 function="responding">para alli</11></XXX>  
777 <T move="follow-up"><12 clauses="1" errors="0" function="responding">one two . oh . i have one point . </12><12 clauses="1" errors="0" function="initiating">do you understand the game?</12></T>  
778 <XXX move="response"><12 clauses="1" errors="0" function="responding">yes</12></XXX>  
779 <T move="initiation"><11 function="initiating">vale ya nos encargamos kelly y yo de que tengais que ir a sitios distintos que no vayais siempre al mismo</11><12 clauses="1" errors="0" function="initiating">ok do you understand the game?</12></T>  
780 <XXX move="response"><12 clauses="1" errors="0" function="responding">yes</12></XXX>  
781 <T move="initiation"><11 function="initiating">alguien que me lo repita en @spanish a ver A12</11></T>  
782 <A12 move="response"><11 function="responding">que tira el dado y tu o kelly nos mandais ir a un sitio</11></A12>  
783 <T move="follow-up"><11 function="responding">eso es y tienes que saber (xxx) siempre hay que ir por las casillas</11><12 clauses="1" errors="0" function="responding">always</12><11 function="initiating">como se llamaba esto que me lo ibas a decir y era correcto</11></T>  
784 <A09 move="response"><12 clauses="1" errors="0" function="responding">road</12></A09>  
785 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">on the road always on the road</12><11 function="initiating">bueno aqui pasa una cosa rara pasa el river pero bueno dime A07</11></T>  
786 <A07 move="response"><11 function="responding">que se olvido de decir lo del punto </11></A07>  
787 <T move="initiation"><11 function="initiating">bueno no importa que pasa con los puntos A07</11></T>  
788 ((noises))  
789 <T move="initiation"><11 function="initiating">si si que pasa con los puntos ella no lo ha dicho no se lo que pasa con los puntos</11></T>  
790 ((indistinct voices and noises))  
791 <T move="follow-up"><11 function="responding">exactly cada vez que llegais a un sitio os damos un punto es a cent sabeis lo que es un cent</11><12 clauses="1" errors="0" function="initiating">kelly can you show them a cent .</12><12 clauses="1" errors="0" function="initiating">thats a cent</12><11 function="initiating">cada vez que tengais un punto os damos un cent</11></T>  
792 ((indistinct voices and noises of moving chairs))  
793 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">there is a coin of one cent . two cents</12></Kelly>  
794 <T move="follow-up"><12 clauses="1" errors="0" function="responding">a yes maybe one cent</12></T>  
795 ((indistinct voices))  
796 <T move="initiation"><11 function="initiating">e hay una cosa que no le habia preguntado nunca a kelly</11><12 clauses="1" errors="0" function="initiating">Kelly in America do you have euros</12></T>

797 <A10 move="response"><l2 clauses="1" errors="0" function="responding">euros</l2></A10>  
798 <T move="initiation"><l1 function="initiating">no sabeis lo que son euros quien le pregunta eso</l1></T>  
799 <A10 move="initiation"><l2 clauses="1" errors="0" function="initiating">you have?</l2></A10>  
800 <T move="follow-up"><l1 function="initiating">si decis euros se entiende</l1></T>  
801 <A10 move="initiation"><l1 function="initiating">euros</l1></A10>  
802 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">no we have dollars</l2></Kelly>  
803 <A13 move="follow-up"><l2 clauses="1" errors="0" function="responding">dollars</l2></A13>  
804 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">are there dollars in spain?</l2></T>  
805 <A10 move="response"><l2 clauses="1" errors="0" function="responding">ye::::s</l2></A10>  
806 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">no!</l2></T>  
807 <A07 move="initiation"><l1 function="initiating">si algun dia queremos preguntar si hay cocodrilos</l1></A07>  
808 <T move="response"><l1 function="responding">bueno pero ahora no</l1></T>  
809 <A13 move="initiation"><l1 function="initiating">en bob esponja hay dolares</l1></A13>  
810 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">you have to choose colour</l2><l1 function="initiating">((xxx))</l1><l2 clauses="1" errors="0" function="initiating">A07 which colour?</l2></T>  
811 <A07 move="response"><l2 clauses="1" errors="0" function="responding">m::: green</l2></A07>  
812 <T move="follow-up"><l2 clauses="1" errors="0" function="initiating">green . ok . the green . one er A11</l2></T>  
813 <A11 move="response"><l2 clauses="1" errors="0" function="responding">blue</l2></A11>  
814 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">blue blue colour er A13</l2></T>  
815 <A13 move="response"><l2 clauses="1" errors="0" function="responding">green</l2></A13>  
816 <T move="follow-up"><l1 function="initiating">@green a ver como ya habia un @green te doy un @green distinto</l1></T>  
817 ((indistinct voices))  
818 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">er A09</l2></T>  
819 <A09 move="response"><l2 clauses="1" errors="0" function="responding">red</l2></A09>  
820 <T move="follow-up"><l1 function="initiating">@red . @red hay alguno .. el que te toca te toco el primero que salio A14</l1></T>  
821 <A14 move="response"><l2 clauses="1" errors="0" function="responding">red</l2></A14>  
822 <T move="response"><l2 clauses="1" errors="0" function="responding">small red</l2></T>  
823 <A10 move="initiation"><l1 function="expressive">que pequenita</l1></A10>  
824 <T move="initiation">A10</T>  
825 <A10 move="response"><l2 clauses="1" errors="0" function="responding">blue</l2></A10>  
826 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">blue</l2><l1 function="initiating">aun no hay ninguno</l1></T>  
827 <A10 move="response"><l1 function="responding">si A11</l1></A10>  
828 <T move="follow-up"><l1 function="responding">pues venga ese A05</l1></T>  
829 <A05 move="response"><l2 clauses="1" errors="0" function="responding">blue</l2></A05>  
830 <T move="follow-up"><l1 function="responding">@blue tambien pues @small @blue ... A15</l1></T>  
831 ((indistinct voices))  
832 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">red . do we have big red?</l2><l1 function="control">teneis que escuchar e ya esta bien</l1><l2 clauses="1" errors="0" function="initiating">do we have big red? .. </l2><l2 clauses="1" errors="0" function="responding">yes .</l2><l2 clauses="1" errors="0" function="initiating"> do we have small red?</l2></T>  
833 <A10 move="response"><l2 clauses="1" errors="0" function="responding">yes</l2></A10>  
834 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">yes </l2><l2 clauses="1" errors="0" function="initiating">so (xxx) .. whos left? </l2><l2 clauses="1" errors="0" function="initiating">A12 do you have ((xxx))?</l2></T>

## Appendix F. Annotated transcriptions (Main Study)

835 <A12 move="response"><l2 clauses="1" errors="0" function="responding">yellow</l2></A12>  
836 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">yellow . ok  
yellow </l2><l2 clauses="1" errors="0" function="initiating">anyone else</l2></T>  
837 <A08 move="response"><l2 clauses="1" errors="0" function="responding">yellow</l2></A08>  
838 ((noises))  
839 <T move="initiation"><l1 function="control">A09 vete a sentarte a ese lado y A13  
igual ya os llamare</l1><l2 clauses="1" errors="0" function="initiating">good . i  
think you understood the game </l2><l2 clauses="2" errors="0" function="initiating  
">so i take the dice and first turn is ..</l2><l2 clauses="1" errors="0" function="initiating">  
could you call?</l2></T>  
840 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">yes . </l2  
><l2 clauses="1" errors="0" function="initiating">who goes first?</l2></Kelly>  
841 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">who wants to  
go first?</l2></T>  
842 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">do you  
want to start?</l2></Kelly>  
843 <A10 move="response"><l2 clauses="1" errors="0" function="responding">yes</l2><l1  
function="initiating">vamos asi o asi?</l1></A10>  
844 <T move="response"><l1 function="responding">podemos preguntar a Kelly</l1><l2  
clauses="2" errors="0" function="initiating">in america how do you do like this or  
like this?</l2></T>  
845 <Kelly move="response"><l2 clauses="2" errors="0" function="responding">we go like  
a clock . so clockwise</l2></Kelly>  
846 <T move="initiation"><l1>@the @clock como va</l1><l2 clauses="1" errors="0"  
function="initiating">the clock goes like this</l2></T>  
847 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">ok . what  
number did you get?</l2></Kelly>  
848 <A10 move="response"><l2 clauses="1" errors="0" function="responding">five</l2></A10>  
849 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="responding">five . ok  
. you go five</l2></Kelly>  
850 <T move="initiation"><l1 function="initiating">por el momento da igual vayas donde  
vayas aun no necesitas una direccion</l1></T>  
851 <Kelly move="initiation"><l2 clauses="3" errors="0" function="initiating">A07 you  
have (xxx) ok good thank you whos next</l2></Kelly>  
852 .....  
853 <Kelly move="initiation"><l2 clauses="3" errors="0" function="initiating">what .  
number one . thats it . ok</l2></Kelly>  
854 ((laugh))  
855 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">ok . whos  
next? whos next? no no no no no whos next?</l2></Kelly>  
856 <A13 move="response"><l2 clauses="1" errors="0" function="responding">three</l2></A13>  
857 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="responding">three  
spaces good A12</l2></Kelly>  
858 <XXX move="initiation"><l1 function="initiating">un cuatro</l1></XXX>  
859 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">one two</l2></Kelly>  
860 <A10 move="initiation"><l2 clauses="1" errors="0" function="initiating">three four  
</l2></A10>  
861 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="responding">good job</l2></Kelly>  
862 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="initiating">four good  
job</l2></Kelly>  
863 ((indistinct voices))  
864 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">three  
four</l2></Kelly>  
865 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">sh:: A13 is  
it your turn</l2></T>  
866 <A10 move="initiation"><l1 function="initiating">cual es el tuyo este</l1></A10>  
867 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">A10 is it  
your turn</l2></T>  
868 <A10 move="response"><l2 clauses="1" errors="0" function="responding">no</l2></A10>  
869 <T move="initiation"><l2 clauses="1" errors="0" function="control">be quiet</l2></T>  
870 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">good job  
next .. six spaces .. four five six .. one two three .. six</l2></Kelly>  
871 <A10 move="initiation"><l1 function="initiating">cinco</l1></A10>  
872 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">one two</l2></Kelly>

873 <A10 move="response"><l2 clauses="1" errors="0" function="responding">three four  
five six</l2></A10>  
874 ((indistinct voices))  
875 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">whos turn is  
now? </l2><l2 clauses="1" errors="0" function="initiating">no no no first take a  
card ...</l2><l2 clauses="1" errors="0" function="initiating"> you have to go to  
the sea . </l2><l2 clauses="1" errors="0" function="initiating">ok . throw your  
dice</l2><l1 function="initiating">bueno ahora tiene que caer</l1></T>  
876 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">three</l2  
></Kelly>  
877 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">one two three  
is it already in the sea</l2></T>  
878 <A10 move="response"><l1 function="expressive">si::: (claps)</l1></A10>  
879 <T move="initiation"><l1 function="expressive">que suerte</l1></T>  
880 ((indistinct voices))  
881 <A13 move="initiation"><l2 clauses="1" errors="0" function="initiating">two::: ..  
two</l2></A13>  
882 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="responding">ok</l2></  
Kelly>  
883 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">no you keep  
it .. or no .. yes</l2></T>  
884 <Kelly move="initiation"><l2 clauses="1" errors="0" function="control">dont touch  
the board dont touch the board ok ... </l2><l2 clauses="1" errors="0" function="control">in english</l2></Kelly>  
885 <XXX move="response"><l2 clauses="1" errors="0" function="responding">card</l2></  
XXX>  
886 <Kelly move="initiation"><l2 clauses="1" errors="0" function="control">you take the  
card</l2></Kelly>  
887 <A13 move="initiation"><l1 function="control">esta mirando para atras</l1></A13>  
888 ((noises))  
889 <A13 move="initiation"><l1 function="control">tira</l1></A13>  
890 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">ok now ..  
six good one two three</l2></Kelly>  
891 <A10 move="response"><l2 clauses="1" errors="0" function="responding">five six</l2  
></A10>  
892 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="expressive">great</l2  
></Kelly>  
893 <A13 move="initiation"><l2 clauses="1" errors="0" function="initiating">four</l2></  
A13>  
894 <A10 move="initiation"><l2 clauses="1" errors="0" function="initiating">card</l2></  
A10>  
895 <Kelly move="initiation"><l2 clauses="1" errors="0" function="control">dont touch  
his piece</l2></Kelly>  
896 ((indistinct voices))  
897 <Kelly move="initiation"><l2 clauses="2" errors="0" function="control">A10 sh::: no  
speaking if not in your turn . ok </l2><l2 clauses="1" errors="0" function="initiating">whose turn</l2></Kelly>  
898 ....  
899 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="responding">good three  
.. good</l2></Kelly>  
900 <T move="initiation"><l1 function="control">se coge carta cuando lo diga Kelly no  
cuando diga A10</l1></T>  
901 ((noises))  
902 <T move="initiation"><l1 function="expressive">de ahi no pasa</l1></T>  
903 ((indistinct voices and noises))  
904 <A13 move="initiation"><l2 clauses="1" errors="0" function="initiating">six</l2></  
A13>  
905 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="responding">ok good  
A09 A09 sh::: well done five one two three four five good job ok</l2></Kelly>  
906 .....  
907 <T move="initiation"><l2 clauses="1" errors="0" function="control">A10 no speaking  
</l2></T>  
908 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">six</l2  
></Kelly>  
909 <A08 move="response"><l2 clauses="1" errors="0" function="responding">one two three  
four five six</l2></A08>  
910 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">good are  
you at the beach</l2></Kelly>  
911 <T move="initiation"><l2 clauses="1" errors="0" function="expressive">ok how lucky  
you are .. </l2><l2 clauses="1" errors="0" function="initiating">A08 your point</l2  
></T>



## Appendix F. Annotated transcriptions (Main Study)

912 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">ok</l2></Kelly>  
 913 <T move="initiation"><l2 clauses="1" errors="0" function="control">A08 you have to give the paper to Kelly</l2><l1 function="initiating">cuando llegas te vuelves</l1></T>  
 914 <A07 move="initiation"><l1 function="initiating">en vez de decir three A08 ha dicho free</l1></A07>  
 915 <A08 move="response"><l1 function="responding">dije three</l1></A08>  
 916 <T move="follow-up"><l1 function="responding">no seas tan perfeccionista</l1><l2 clauses="1" errors="0" function="initiating">we understood perfectly</l2></T>  
 917 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">you moved six</l2></Kelly>  
 918 <A12 move="initiation"><l1 function="control">A14 tira</l1></A12>  
 919 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">its your turn . card</l2></Kelly>  
 920 <A13 move="initiation"><l1 function="initiating">esa no</l1></A13>  
 921 ((indistinct voices))  
 922 <T move="initiation"><l1 function="initiating">no te acuerdas que es village</l1></T>  
 923 <A09 move="response"><l1 function="responding">a si es aquel pueblo tan pequeno</l1></A09>  
 924 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">small village . yes</l2></T>  
 925 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="responding">ok so three good</l2></Kelly>  
 926 <T move="initiation"><l2 clauses="1" errors="1" function="initiating">stop a second</l2></T>  
 927 <A10 move="initiation"><l1 function="initiating">es que tiene que llegar aqui</l1></A10>  
 928 <T move="response"><l2 clauses="1" errors="0" function="responding">yes of course he goes to the mountain</l2></T>  
 929 <A13 move="initiation"><l2 clauses="1" errors="0" function="initiating">one two three four</l2></A13>  
 930 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="responding">right</l2></Kelly>  
 931 <A12 move="initiation"><l1 function="control">corre</l1></A12>  
 932 <A13 move="initiation"><l2 clauses="1" errors="0" function="initiating">village</l2></A13>  
 933 <T move="initiation"><l2 clauses="1" errors="0" function="control">A08 stop</l2></T>  
 934 ((indistinct voices))  
 935 <T move="initiation"><l2 clauses="1" errors="0" function="control">time time one second </l2><l1 function="initiating">vamos a hacer una ronda de preguntas</l1><l1 function="control">e dije que one second si digo one second esperas un poquito A09 que no te funcionan las orejas</l1><l2 clauses="1" errors="0" function="initiating">">time A12 where are you going</l2></T>  
 936 <A12 move="response"><l2 clauses="1" errors="0" function="responding">mountain</l2></A12>  
 937 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">to the mountain . </l2><l2 clauses="1" errors="0" function="initiating">where are you going?</l2></T>  
 938 <X move="response"><l2 clauses="1" errors="1" function="responding">river</l2></X>  
 939 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">to the river </l2><l2 clauses="1" errors="0" function="initiating">where are you going?</l2></T>  
 940 <A10 move="response"><l2 clauses="1" errors="1" function="responding">sea</l2></A10>  
 941 <T move="initiation"><l2 clauses="1" errors="0" function="control">A12 repeat </l2><l2 clauses="1" errors="0" function="initiating">where are you going A11?</l2></T>  
 942 <A11 move="response"><l2 clauses="1" errors="0" function="responding">mountain</l2></A11>  
 943 <T move="follow-up"><l2 clauses="1" errors="0">to the mountain </l2><l2 clauses="1" errors="0" function="initiating">where are you going?</l2></T>  
 944 <A08 move="response"><l2 clauses="1" errors="1" function="responding">sea</l2></A08>  
 945 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">to the sea </l2><l2 clauses="1" errors="0" function="initiating">and you?</l2></T>  
 946 <A07 move="response"><l2 clauses="1" errors="1" function="responding">beach</l2></A07>  
 947 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">to the beach </l2><l2 clauses="1" errors="0" function="initiating">and you A13?</l2></T>  
 948 <A13 move="response"><l2 clauses="1" errors="0" function="responding">river</l2></A13>

949 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">to the river .  
 ok eh you reached the river </l2><l2 clauses="2" errors="0" function="initiating">  
 @tienes one point how lucky you are . how lucky you are</l2><l1 function="initiating">sabeis lo que es lucky?</l1></T>  
 950 <A07 move="response"><l1 function="responding">(xxx)</l1></A07>  
 951 <T move="initiation"><l1 function="expressive">que suerte</l1></T>  
 952 ((indistinct voices))  
 953 <T move="initiation"><l1 function="initiating">A15 como se dice</l1><l2 clauses="1" errors="0" function="initiating">its your -?</l2></T>  
 954 <A15 move="response"><l2 clauses="1" errors="0" function="responding">its your</l2></A15>  
 955 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">your @que? A12  
 its your turn</l2></T>  
 956 ...  
 957 <A10 move="initiation"><l2 clauses="1" errors="0" function="initiating">four five  
 six</l2></A10>  
 958 .....  
 959 <A13 move="initiation"><l1 function="expressive">bien me toca</l1></A13>  
 960 <T move="follow-up"><l1 function="responding">espera espera espera como que me toca  
 its my</l1></T>  
 961 <A15 move="response"><l2 clauses="1" errors="0" function="responding">my</l2></A15>  
 962 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">turn</l2></T>  
 963 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="responding">turn good  
 </l2></Kelly>  
 964 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">yes</l2></T>  
 965 <A07 move="initiation"><l1 function="initiating">si a uno no le toca</l1></A07>  
 966 <T move="follow-up"><l1 function="responding">bueno ahora no hay que decir eso</l1></T>  
 967 <A12 move="initiation"><l2 clauses="1" errors="0" function="initiating">four five  
 six</l2></A12>  
 968 <A13 move="initiation"><l1 function="initiating">no que es aqui</l1></A13>  
 969 <A09 move="initiation"><l1 function="initiating">justo</l1></A09>  
 970 <A07 move="initiation"><l1 function="initiating">si llega aqui a lo mejor como al  
 principio</l1></A07>  
 971 <T move="response"><l2 clauses="1" errors="0" function="responding">no no no</l2><l1 function="responding">@yes @yes por los pelos que ya se acababa el river</l1></T>  
 972 <A09 move="initiation"><l1 function="initiating">llegaste al final</l1></A09>  
 973 <T move="initiation"><l2 clauses="1" errors="0" function="control">A08 dont lose  
 the points</l2></T>  
 974 ((indistinct voices))  
 975 <T move="initiation"><l1 function="control">sh::: A15 escucha A07 y A12 tambien  
 sentaos asi ..... a ver si no te pasas</l1></T>  
 976 <A10 move="initiation"><l1 function="initiating">tres</l1></A10>  
 977 <A13 move="initiation"><l2 clauses="1" errors="0" function="initiating">one two  
 three</l2></A13>  
 978 <T move="initiation"><l2 clauses="1" errors="0" function="expressive">how lucky</l2></T>  
 979 <A07 move="response"><l1 function="responding">(xxx)</l1></A07>  
 980 ((indistinct voices))  
 981 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">i dont know  
 whos turn is next its my:::</l2></T>  
 982 <A10 move="response"><l2 clauses="1" errors="0" function="responding">its my turn</l2></A10>  
 983 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">one two  
 three four five good job</l2></Kelly>  
 984 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">is that the  
 sea A09? is that the sea?</l2></T>  
 985 <A09 move="response"><l2 clauses="1" errors="0" function="responding">no</l2></A09>  
 986 <A13 move="initiation"><l1 function="initiating">era cinco</l1></A13>  
 987 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">no its not the  
 sea @da @igual its not the sea</l2><l1 function="initiating">si pero si se pasa  
 tiene que volver para atras</l1></T>  
 988 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">ok good</l2></Kelly>  
 989 <T move="initiation"><l1 function="initiating">hay que caer justo e no llega con  
 pasar hay que caer justo</l1></T>  
 990 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">four ok</l2></Kelly>  
 991 <A13 move="initiation"><l1 function="initiating">carta carta</l1></A13>  
 992 <A09 move="initiation"><l2 clauses="1" errors="0" function="initiating">two</l2></A09>



## Appendix F. Annotated transcriptions (Main Study)

993 <T move="initiation"><l1 function="initiating">a ver A13 a ver que tal te sale la frase es como go to the toilet con town</l1></T>  
994 <A13 move="initiation"><l2 clauses="1" errors="0" function="initiating">i ton</l2></A13>  
995 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">i go to the town</l2></T>  
996 <A13 move="response"><l2 clauses="1" errors="0" function="responding">i go to the town</l2></A13>  
997 <T move="initiation"><l1 function="control">deja de jugar con la moneda e A08 las monedas en la mesa y para quieta con ellas</l1></T>  
998 <A13 move="initiation"><l1 function="control">e que no has tirado</l1></A13>  
999 ((indistinct voices))  
1000 <T move="response"><l1 function="responding">bueno que lo diga A13</l1><l2 clauses="1" errors="0" function="initiating">did you move?</l2></T>  
1001 <A13 move="initiation"><l1 function="initiating">que tire</l1></A13>  
1002 <T move="response"><l1 function="responding">si</l1></T>  
1003 <A13 move="initiation"><l1 function="responding">de primero</l1></A13>  
1004 <T move="response"><l1 function="responding">pero ahora en este turno cuando cogiste @town .. bueno si dice que no es que no</l1></T>  
1005 ...  
1006 <T move="initiation"><l1 function="initiating">A15 ya la buscaremos te has quedado sin ella</l1></T>  
1007 <Kelly move="initiation"><l2 clauses="1" errors="0" function="interpersonal">ok</l2></Kelly>  
1008 <A13 move="initiation"><l1 function="control">te toca</l1></A13>  
1009 ((noises))  
1010 <A13 move="initiation"><l1 function="initiating">le toco otra vez river</l1></A13>  
1011 <T move="initiation"><l1 function="expressive">otra vez jo que lucky a pero se paso</l1></T>  
1012 <A07 move="initiation"><l1 function="initiating">pero tiene otra oportunidad al llegar aqui</l1></A07>  
1013 <T move="response"><l2 clauses="2" errors="0" function="responding">thats not the river . its the lake</l2><l1 function="initiating">se puede ir para atras no hay que ir siempre para adelante</l1></T>  
1014 <A09 move="initiation"><l1 function="initiating">tengo que ir para atras</l1></A09>  
1015 .....  
1016 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">is that the river?</l2></T>  
1017 <A09 move="response"><l2 clauses="1" errors="0" function="responding">no</l2></A09>  
1018 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">ok whos turn?</l2></Kelly>  
1019 <A10 move="initiation"><l2 clauses="1" errors="0" function="initiating">six</l2></A10>  
1020 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">be careful A12 be careful</l2></T>  
1021 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">four</l2></Kelly>  
1022 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">where is the lake? where is the lake? </l2><l2 clauses="1" errors="0" function="initiating">the lake is there (xxx)</l2></T>  
1023 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">ok</l2></Kelly>  
1024 <A13 move="initiation"><l2 clauses="1" errors="0" function="initiating">six</l2></A13>  
1025 <A12 move="initiation"><l2 clauses="1" errors="0" function="initiating">four five</l2></A12>  
1026 <T move="response"><l1 function="responding">no era six y por que cuentas five</l1></T>  
1027 <A09 move="initiation"><l1 function="initiating">asi</l1></A09>  
1028 <A13 move="initiation"><l1 function="initiating">ya esta</l1></A13>  
1029 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">A15 is it your turn</l2></T>  
1030 ((indistinct voices))  
1031 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">another card</l2></Kelly>  
1032 <T move="initiation"><l2 clauses="1" errors="0" function="control">whats that?</l2><l1 function="control">oye dejad de mover el tablero por favor</l1></T>  
1033 <A10 move="initiation"><l2 clauses="1" errors="0" function="initiating">six</l2></A10>  
1034 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">what did you get in the dice?</l2></T>

1035 <A13 move="response"><l2 clauses="1" errors="0" function="responding">six</l2></A13>  
 1036 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">move .. </l2><l2 clauses="1" errors="0" function="initiating">is that the city?</l2></T>  
 1037 <XXX move="response"><l1 function="responding">si::::</l1></XXX>  
 1038 <T move="initiation"><l1 function="initiating">has recuperado lo que habias perdido </l1><l2 clauses="1" errors="0" function="initiating">he lost in the previous one</l2></T>  
 1039 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">ok</l2></Kelly>  
 1040 <A10 move="initiation"><l1 function="control">A05</l1></A10>  
 1041 <A13 move="initiation"><l2 clauses="1" errors="0" function="initiating">one two three four</l2></A13>  
 1042 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">good ok</l2></Kelly>  
 1043 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">which is your direction? </l2><l2 clauses="1" errors="0" function="initiating">where are you going?</l2><l1>y si tira A05 por que mueve A10</l1></T>  
 1044 <A10 move="response"><l1 function="responding">porque no le llega</l1></A10>  
 1045 <T move="initiation"><l1 function="control">vamos a ver mueve el que tenga el turno </l1></T>  
 1046 ...  
 1047 <A13 move="initiation"><l2 clauses="1" errors="0" function="initiating">three four </l2></A13>  
 1048 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">where are you going?</l2></T>  
 1049 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">ok whos next .. whose turn your turn</l2></Kelly>  
 1050 <T move="initiation"><l1 function="control">A08</l1><l2 clauses="1" errors="0" function="control">A09 the coins on the table .. the coins on the table</l2></T>  
 1051 <A08 move="initiation"><l2 clauses="1" errors="0" function="initiating">city</l2></A08>  
 1052 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">city wheres the city</l2></Kelly>  
 1053 <A10 move="initiation"><l2 clauses="1" errors="0" function="initiating">six</l2></A10>  
 1054 <T move="response"><l1 function="control">no lo se como andas jugando tocando las cosas</l1></T>  
 1055 <A13 move="response"><l2 clauses="1" errors="0" function="responding">no::::</l2></A13>  
 1056 (loud voices)  
 1057 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">very good A08 yes yes shes lucky</l2></T>  
 1058 ((indistinct voices))  
 1059 <T move="initiation"><l1 function="initiating">la carretera no tiene por que estar asi os he dicho que pareis con las monedas e</l1></T>  
 1060 <A09 move="response"><l1 function="responding">es que el me las estaba</l1></A09>  
 1061 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">e you have three</l2><l1 function="initiating">espera quien empezo antes a jugar</l1></T>  
 1062 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">three</l2></Kelly>  
 1063 <T move="initiation"><l1 function="initiating">si esta es la ultima vuelta</l1><l2 clauses="1" errors="0" function="initiating">is that the sea? . the sea . its the sea</l2></T>  
 1064 <A09 move="initiation"><l1 function="initiating">por uno .. e le tocaba a A14</l1></A09>  
 1065 <A13 move="initiation"><l1 function="initiating">no</l1><l2 clauses="1" errors="0" function="initiating">one two three four</l2></A13>  
 1066 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">where are you going? A13 where are you going?</l2></T>  
 1067 <A13 move="response"><l2 clauses="1" errors="0" function="responding">town</l2></A13>  
 1068 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">to the town</l2></T>  
 1069 <A13 move="initiation"><l1 function="expressive">u madre mia</l1></A13>  
 1070 <T move="initiation"><l2 clauses="2" errors="0" function="expressive">e you are going to the river how lucky is A09</l2></T>  
 1071 ((indistinct voices))  
 1072 <T move="initiation"><l1 function="control">sh::::</l1><l2 clauses="1" errors="0" function="control">be quiet</l2></T>  
 1073 <A10 move="initiation"><l2 clauses="1" errors="0" function="initiating">one two three four</l2></A10>

## Appendix F. Annotated transcriptions (Main Study)

1074 <T move="follow-up"><l1 function="initiating">como que three</l1><l2 clauses="2" errors="0" move="initiation">two one two . where do you go . A12? . to the lake? </l2><l2 clauses="2" errors="0" function="initiating">the lake is over there you are not there yet</l2></T>

1075 <A13 move="initiation"><l2 clauses="1" errors="0" function="initiating">one two three four</l2></A13>

1076 <A09 move="initiation"><l1 function="initiating">ahora si que voy en cabeza</l1></A09>

1077 <A13 move="initiation"><l1 function="expressive">tengo que llegar ahi tio</l1></A13>

1078 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">where are you going?</l2></Kelly>

1079 <A13 move="response"><l1 function="responding">mi destino es ese</l1></A13>

1080 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">thats not the river</l2></T>

1081 <Kelly move="initiation"><l2 clauses="1" errors="0" function="control">A05</l2></Kelly>

1082 <T move="initiation"><l2 clauses="1" errors="0" function="control">sh::: be quiet</l2><l1 function="initiating">no hay prisa vamos a jugar esta vuelta</l1></T>

1083 ((indistinct voices))

1084 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">ok good A09</l2><l1 function="control">no ayudes a A05 a mover no tienes que mover su ficha</l1></T>

1085 ...

1086 <A10 move="initiation"><l2 clauses="1" errors="0" function="initiating">three four five</l2></A10>

1087 <A13 move="initiation"><l2 clauses="1" errors="0" function="initiating">five</l2></A13>

1088 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">A05 where are you going? where do you go?</l2></T>

1089 <A05 move="response"><l2 clauses="1" errors="0" function="responding">city</l2></A05>

1090 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">to the city</l2><l1 function="initiating">a ver A11 es la ultima tira A11 y acabamos</l1></T>

1091 <A13 move="initiation"><l1 function="initiating">si he empatado contra ti</l1></A13>

1092 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">who got three points? . good </l2><l2 clauses="1" errors="0" function="initiating">who got two ?</l2></T>

1093 <A07 move="response"><l1 function="responding">nadie</l1></A07>

1094 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">who got one point? . good</l2><l2 clauses="1" errors="0" function="initiating">and the rest no points</l2><l1 function="initiating">bueno</l1><l2 clauses="1" errors="0" function="initiating">ok go wash your hands</l2></T>

1095 </transcription>

1096 </episode>

1097

1098

1099 <episode>

1100 <number>20140211-001</number>

1101 <duration>360</duration>

1102 <subject>Science (first cycle)</subject>

1103 <participants>A05 A07 A08 A09 A10 A11 A12 A13 A14 X XXX T</participants>

1104 <comment>Introduction of vocabulary for a new song. The difference with the other songs is that they dont know the words yet and they are not being provided with visuals.</comment>

1105 <task>

1106 <role>low</role>

1107 <context>low</context>

1108 <demand>low</demand>

1109 </task>

1110 <auxiliar>Yes</auxiliar>

1111 <transcription>

1112 <T move="initiation"><l2 clauses="2" errors="0" function="initiating">is songs . but we have new songs because today finally we have new songs</l2><l2 clauses="1" errors="0" function="initiating">what is new songs?</l2></T>

1113 <A10 move="response"><l1 function="responding">nueva</l1></A10>

1114 <T move="initiation">A11</T>

1115 <A11 move="response"><l1 function="responding">nueva</l1></A11>

1116 <T move="follow-up"><l2 clauses="2" errors="0" function="responding">yes a new song and this song is about .. what is it about Kelly?</l2></T>

1117 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">the  
directions</l2></Kelly>  
1118 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">the  
directions . do you remember the directions?</l2></T>  
1119 <XXX move="response">(xxx)</XXX>  
1120 <T move="follow-up"><l2 clauses="1" errors="0" function="initiating">no? what's  
there?</l2></T>  
1121 <X move="response"><l2 clauses="1" errors="0" function="responding">north</l2></X>  
1122 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">what's there  
?</l2></T>  
1123 <X move="response"><l2 clauses="1" errors="0" function="responding">south</l2></X>  
1124 <A10 move="response"><l2 clauses="1" errors="0" function="responding">west south</  
l2></A10>  
1125 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">what's there?  
</l2></T>  
1126 <X move="response"><l2 clauses="1" errors="0" function="responding">east</l2></X>  
1127 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">east and west  
ok</l2><l2 clauses="1" errors="0" function="initiating"> uhm A10 can you point to  
the south? .. point .. good .. </l2><l2 clauses="1" errors="0" move="initiation">  
A05 can you point to the north? yes no::::: ok ok ok it's ok </l2><l2 clauses="1"  
errors="0" function="initiating">A08 can you point to the west? .. yes .. mm .. </  
l2><l2 clauses="1" errors="0" function="initiating">A07 can you point to the north?  
.. yes .. </l2><l2 clauses="1" errors="0" function="initiating">A15 can you point  
to the east? .. you can't .. </l2><l2 clauses="1" errors="0" function="initiating">  
A11 can you point to the east? uhm you're not very sure .. yes to the east .. </l2  
><l2 clauses="1" errors="0" function="initiating">A12 can you point to the south?  
good </l2><l2 clauses="1" errors="0" function="initiating">can you point to the  
east? .. yes .. </l2><l2 clauses="1" errors="0" function="initiating">can you point  
to the west? ... ye::::s good </l2><l2 clauses="1" errors="0" function="initiating  
>A13 can you point to the north? .. uh::m what's in the .. </l2><l2 clauses="1"  
errors="0" function="initiating">anyway .. what's this? </l2></T>  
1128 <A12 move="response"><l2 clauses="1" errors="0" function="responding">compass</l2  
></A12>  
1129 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">compass . good  
</l2><l2 clauses="1" errors="0" function="responding">A12 good very good this is a  
compass .</l2><l2 clauses="1" errors="0" function="initiating"> so the compass has  
got ... arrow .. uhm:::::</l2><l2 clauses="1" errors="0" function="initiating"> yes  
they say a technical name but you say .. point?</l2></T>  
1130 <Kelly move="response"><l2 clauses="1" errors="0" function="responding">I don't  
think I'm.. arrow</l2></Kelly>  
1131 <T move="follow-up"><l2 clauses="1" errors="0" function="initiating">arrow ..  
pointer well</l2></T>  
1132 <Kelly move="follow-up"><l2 clauses="1" errors="0" function="responding">=I think  
arrow ((laugh))</l2></Kelly>  
1133 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">it's got this  
... arrow .. </l2><l2 clauses="1" errors="0" function="control">A14, please, can  
you be quiet? .. thank you .. </l2><l2 clauses="2" errors="0" function="initiating">  
>what does the arrow point? the east the south the west or the north?</l2></T>  
1134 <A07 move="response"><l2 clauses="1" errors="0" function="responding">north</l2></  
A07>  
1135 <T move="follow-up"><l2 clauses="1" errors="0" function="initiating">yes a:::lways  
always means siempre .. </l2><l2 clauses="1" errors="0" function="initiating">the  
arrow in the compass is always to the north</l2><l1 function="initiating">pongas  
donde lo pongas siempre</l1><l2 clauses="1" errors="0" function="initiating">is to  
the north always always always</l2><l1 function="initiating">que era always?</l1></  
T>  
1136 <A09 move="response"><l1 function="responding">siempre</l1></A09>  
1137 <T move="follow-up"><l1 function="responding">siempre</l1><l2 clauses="1" errors="0"  
function="responding">always</l2><l1 function="responding">bien</l1><l2 clauses="1"  
errors="0" function="initiating">so u:::::hm .. do you anything that is .. in  
the north? .. </l2><l2 clauses="1" errors="0" function="initiating">for example ..  
Vigo .. Madrid .. Barcelona .. do you know anything that is in the north?</l2></T>  
1138 <A08 move="response"><l1 function="responding">m::: .. Carballino</l1></A08>  
1139 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">do you know  
anything that is in the south?</l2></T>  
1140 ...  
1141 <A07 move="response">Ourense</A07>  
1142 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">in the south  
.. Ourense</l2></T>  
1143 <A07 move="response"><l1 function="responding">=alli</l1></A07>  
1144 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">=not exactly  
.. no</l2></T>



## Appendix F. Annotated transcriptions (Main Study)

1145 <A07 move="response"><11 function="responding">=Carballino</11></A07>  
 1146 <X move="response"><11 function="responding">es alli</11></X>  
 1147 ((noises))  
 1148 <T move="follow-up"><11 function="control">a ver a ver</11><12 clauses="1" errors="0" function="control"> now A07 is speaking</12><11 function="initiating">A07. entiendes not exactly sabes lo que significa</11></T>  
 1149 <A07 move="response"><11 function="responding">no</11></A07>  
 1150 <T move="follow-up"><11 function="responding">que no exactamente mas o menos pero no es una respuesta muy exacta</11><12 clauses="1" errors="0" function="initiating">A14 something in the south?</12></T>  
 1151 <A14 move="response"><11 function="responding">Gomariz</11></A14>  
 1152 <T move="follow-up"><12 clauses="1" errors="0" function="responding">Gomariz is not in the south at all</12><11 function="initiating">at all quiere decir que ni hablar</11><12 clauses="1" errors="0" function="initiating">mmm something in the south?</12></T>  
 1153 <A13 move="response"><11 function="responding">Boboras</11></A13>  
 1154 <T move="follow-up"><12 clauses="1" errors="0" function="responding">Boboras is not in the south at all is in the north</12></T>  
 1155 <A09 move="response"><11 function="responding">bueno iba a decir Pena Corneira</11></A09>  
 1156 <T move="follow-up"><12 clauses="1" errors="0" function="responding">Pena Corneira is not in the south</12></T>  
 1157 <A12 move="response"><11 function="responding">Ribadavia</11></A12>  
 1158 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes of course</12></T>  
 1159 <A07 move="follow-up"><11 function="responding">=Ribadavia</11></A07>  
 1160 <T move="initiation"><12 clauses="1" errors="0" function="control">A07 if A12 is speaking .. be quiet</12></T>  
 1161 <T move="follow-up"><12 clauses="2" errors="0" function="responding">yes of course the south is there and Ribadavia is there too uhm mmm</12></T>  
 1162 <A14 move="response"><11 function="responding">yo pensaba que apuntabas para ahi</11></A14>  
 1163 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no because I said the south . </12><12 clauses="2" errors="0" function="initiating">I said is there anything you know in the south and the south is that</12></T>  
 1164 <A07 move="response"><11 function="responding">=porque..</11></A07>  
 1165 <X move="initiation">=(xxx)</X>  
 1166 <T move="initiation"><12 clauses="1" errors="0" function="control">uhm I don't need more of that </12><12 clauses="1" errors="0" function="initiating">what's in the east do you have any ideas?</12></T>  
 1167 <A09 move="response"><11 function="responding">a si Pena Corneira</11></A09>  
 1168 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no</12></T>  
 1169 ...  
 1170 <A12 move="response"><11 function="responding">Gomariz</11></A12>  
 1171 <T move="follow-up"><12 clauses="1" errors="0" function="responding">Gomariz good what else? ... what else?</12></T>  
 1172 <A07 move="response"><11 function="responding">(xxx)</11></A07>  
 1173 <T move="follow-up"><12 clauses="1" errors="0" function="responding">east</12></T>  
 1174 <A08 move="response"><11 function="responding">Boboras</11></A08>  
 1175 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no .. Boboras is in the north</12></T>  
 1176 <A07 move="initiation"><11 function="initiating">=hacia alli?</11></A07>  
 1177 <T move="response"><12 clauses="1" errors="0" function="responding">the east!</12></T>  
 1178 <A09 move="initiation"><11 function="initiating">a ver es que Pena Corneira esta por alli</11></A09>  
 1179 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no .. A14</12></T>  
 1180 <A14 move="response"><11 function="responding">Gomariz</11></A14>  
 1181 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes . of course you said Gomariz . something else? something different?</12></T>  
 1182 <A08 move="response"><11 function="responding">albarellos</11></A08>  
 1183 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no no no</12></T>  
 1184 <A07 move="response"><11 function="responding">Ourense</11></A07>  
 1185 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ye-es more or less what else?</12></T>  
 1186 <A05 move="response"><11 function="responding">Orega</11></A05>  
 1187 <T move="follow-up"><12 clauses="1" errors="0" function="responding">Orega no Orega is there </12><12 clauses="2" errors="0" function="initiating">well you don't have very clear what's in the west no problem because the song is about that </12><12 clauses="4" errors="0" function="initiating">with the song we are going to learn

what's in the north what's in the south what's in the east and what's in the west</12></T>

1188 <A08 move="initiation"><12 clauses="1" errors="0" function="initiating">can I dancing?</12></A08>

1189 <T move="response"><12 clauses="3" errors="0" function="responding">no you can't dance because it's a new song and we have to pay attention . do you understand?</12></T>

1190 <A08 move="response"><11 function="responding">pero las otras</11></A08>

1191 <T move="follow-up"><11 function="responding">bueno luego hablamos .. dime A09</11></T>

1192 <A09 move="response"><11 function="responding">San Amaro</11></A09>

1193 <T move="follow-up"><12 clauses="1" errors="0" function="responding">San Amaro good and in the west?</12></T>

1194 <X move="response">(xxx)</X>

1195 <T move="follow-up"><12 clauses="1" errors="0" function="initiating"> no it's ok why not in the west? A11?</12></T>

1196 <A11 move="response"><11 function="responding">Castrelo de Mino</11></A11>

1197 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no Castrelo de Mino is in the south .. A07 .. the west?</12></T>

1198 <A07 move="response"><11 function="responding">Ourense</11></A07>

1199 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no Ourense we said is in the east</12></T>

1200 <A05 move="response"><11 function="responding">Orega</11></A05>

1201 <T move="follow-up"><12 clauses="1" errors="0" function="responding">Orega good what else?</12></T>

1202 <X move="response">Gomariz</X>

1203 <T move="follow-up"><12 clauses="1" errors="0" function="responding">Gomariz is there . the west</12></T>

1204 <A08 move="response"><11 function="responding">As Cortes</11></A08>

1205 <T move="follow-up"><12 clauses="1" errors="0" function="responding">As Cortes good A09?</12></T>

1206 <A09 move="response"><11 function="responding">Pena Corneira</11></A09>

1207 <T move="follow-up"><12 clauses="1" errors="0" function="responding">Ourega Pena Corneia As Cortes good </12><12 clauses="1" errors="0" function="initiating">ok let 's try the song shhh pay attention</12></T>

1208 </transcription>

1209 </episode>

1210

1211

1212

1213 <episode>

1214 <number>20140214-001</number>

1215 <duration>1088</duration>

1216 <subject>Science (first cycle)</subject>

1217 <participants>A05 A07 A08 A09 A10 A11 A12 A13 A14 X XXX T</participants>

1218 <comment>Letters game. They have small cards with letters and they have to form words. They can exchange letters with their partners. The role is high here because they have to react to their partners interventions. The context is high, too, because they are seeing the words, and the demand is high because this task is challenging for such little kids.</comment>

1219 <task>

1220 <role>high</role>

1221 <context>high</context>

1222 <demand>high</demand>

1223 </task>

1224 <auxiliar>No</auxiliar>

1225 <transcription>

1226 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok let's play ((noises)) ..</12><12 clauses="4" errors="0" function="control">when we have a game you can speak if it's your turn if it's not your turn .. zip</12><11 function="initiating">sabeis lo que es zip?..cremallera</11><12 clauses="3" errors="1" function="initiating">((noises)) and you can throw away the zip and when it's your turn you can open you can speak . you understand?</12></T>

1227 <A10 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A10>

1228 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">good so, this game is about letters </12><12 clauses="1" errors="0" function="initiating">letters are a b c d e((noises))</12></T>

1229 <A07 move="response"><12 clauses="1" errors="0" function="responding">f g h i j</12></A07>

1230 <T move="initiation"><12 clauses="1" errors="0" function="initiating">k l m n o p q r s t u v w x y </12></T>

1231 <A09 move="response"><12 clauses="1" errors="0" function="responding">and zee</12></A09>

1232 <A13 move="response"><12 clauses="1" errors="0" function="responding">and zee</12></A13>

1233 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">a you say zee?</12><12 clauses="1" errors="0" function="initiating">zee is in america</12></T>

1234 <A09 move="response"><11 function="responding">nosotros decimos en america</11></A09>

1235 <T move="initiation"><12 clauses="1" errors="0" function="control">..and you have to put your hand up </12><12 clauses="1" errors="0" function="initiating">ah you say like in america ok no problem no problem</12><12 clauses="1" errors="0" function="initiating">so . do you remember the rules? instructions?</12><12 clauses="2" errors="0" function="initiating">when it's your turn .. when it's your turn you can do three things you can put a letter you can er:: change a letter </12><12 clauses="2" errors="0" function="initiating">for example i can say A14 em::: er::: can i have the b for example and you say yes or no</12></T>

1236 <A08 move="response"><11 function="responding">y podemos robar</11></A08>

1237 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no b is b v is v</12></T>

1238 <A10 move="response"><11 function="responding">a ya se</11></A10>

1239 <T move="initiation"><12 clauses="1" errors="0" function="control">A10 I didn't ask you ((noises))</12><12 clauses="1" errors="0" function="control">you have to put your hand up no be quiet yes?</12></T>

1240 <A09 move="initiation"><11 function="initiating">yo se cual es</11></A09>

1241 <T move="response"><12 clauses="1" errors="0" function="responding">of course</12><11 clauses="1" errors="0" function="initiating">lo sabemos todos A09 no te preocupes</11><12 clauses="1" errors="0" function="initiating">so I start</12><11 clauses="0" errors="0" function="initiating">como no tengo letras lo que hay que hacer es</11><12 clauses="1" errors="0" function="initiating">take a letter ... ah you can only have (xxx)</12><11 clauses="1" errors="0" function="initiating">no no se puede mirar</11><12 clauses="1" errors="0" function="initiating">don't look.. don't look .. don't look .. my turn (xxx) eh let me (xxx) zoo ah::: hahaha .. ok when it's your turn</12><11 clauses="1" errors="0" function="initiating">teneis que decir que cosas decis?</11><12 clauses="2" errors="0" function="initiating">a letter please . or you can say can I have the</12><11 clauses="1" errors="0" function="initiating">de acuerdo</11><12 clauses="1" errors="0" function="initiating">or you can say er:::</12><11 clauses="1" errors="0" function="initiating">no no se puede pasar</11><12 clauses="1" errors="0" function="initiating">you can't pass</12></T>

1242 <A11 move="initiation"><11 function="initiating">puedo robar</11></A11>

1243 <T move="response"><11 function="responding">si pero va a faltar mucho hasta que no tengamos nada</11></T>

1244 <T move="response"><11 function="responding">no ya has hecho una cosa solo puedes hacer una</11></T>

1245 <A09 move="response"><11 function="responding">(xxx)</11></A09>

1246 <T move="response"><11 function="responding">bueno pues ya lo arreglaras que se le va a hacer</11></T>

1247 <A09 move="response"><11 function="responding">hago otra</11></A09>

1248 <T move="response"><11 function="responding">no otra no se puede hacer unicamente por detras eso si ((noises)) pero no es vuestro turno es que no es vuestro turno que no es tu turno! cuando sea tu turno preguntas!</11></T>

1249 ((noises))

1250 <T move="initiation"><12 clauses="1" errors="0" function="initiating">look in spanish coz thats in english no coz</12><11 function="initiating">sabeis lo que es coz en spanish (xxx) una patada de un caballo una coz</11></T>

1251 <XXX move="response"><11 function="responding">(xxx)</11></XXX>

1252 <T move="initiation"><11 function="control">a ver ahora si que es tu turno</11></T>

1253 <A09 move="response"><11 function="responding">tiza</11></A09>

1254 <T move="initiation"><11 function="control">((noises))A07!</11></T>

1255 <A14 move="response"><11 function="responding">teniamos las palabras iguales</11></A14>

1256 <T move="response"><12 clauses="1" errors="0" function="responding">yes</12></T>

1257 <A07 move="response"><11 function="responding">(xxx)</11></A07>

1258 <T move="initiation"><11 function="control">sh:::</11></T>

1259 <T move="initiation"><12 clauses="1" errors="0" function="initiating">in spanish you have a word las </12><12 clauses="1" errors="0" function="initiating">ok its my turn so A15 can i have the o ok good! hahaha A13</12><11 function="initiating">no estais diciendo que cosas quereis hacer a ver A12</11><12 clauses="1" errors="0" function="initiating">what you are going to do ..a letter</12><11 function="initiating">eso no hay que poner palabras enteras hay que poner palabras enteras l no es una palabra ... tienes otras dos opciones o coger letra o cambiar</11></T>



1260 <A12 move="initiation"><12 clauses="1" errors="0" function="initiating">whats  
cambiar in english</12></A12>

1261 <T move="response"><11 function="responding">lo mejor es decir me das la por  
ejemplo can i have</11></T>

1262 <A12 move="initiation"><12 clauses="1" errors="0" function="initiating">can i have  
the c</12></A12>

1263 <A13 move="initiation"><11 function="initiating">cual es la c</11></A13>

1264 <T move="response"><12 clauses="1" errors="0" function="responding">c</12></T>

1265 <A13 move="response"><12 clauses="1" errors="0" function="responding">no</12></A13>

1266 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no no no no i  
have a c but (xxx) ((noises))</12><11 function="initiating">de todas formas no me  
pediste letra teneis que decir</11><12 clauses="1" errors="0" function="initiating">  
> letter or can i have the </12><12 clauses="1" errors="0" function="initiating">i  
have a word! aha hahahaha </12><12 clauses="3" errors="0" function="initiating">  
when you put a word i have one two and three letters so i have three ok? do you  
understand three one two and three</12></T>

1267 <A13 move="response"><11 function="responding">bueno eso no vale nada</11></A13>

1268 <T move="initiation"><12 clauses="2" errors="0" function="initiating">A15 ok you  
have to say .. can i have sh::::: </12><12 clauses="1" errors="0" function="initiating">you have to give him c::::: </12><12 clauses="1" errors="0" function="initiating">A13 is your turn yes of course .. letter.. change ..</12></T>

1269 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">change</12></A13>

1270 <T move="response"><12 clauses="1" errors="0" function="responding">or trade</12></T>

1271 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">whats  
cambiar in english</12></A13>

1272 <T move="response"><12 clauses="2" errors="1" function="responding">trade . you  
want to trade you have to say can i have</12></T>

1273 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">can i have  
o por</12></A13>

1274 <T move="initiation"><11 function="control">me estoy hartando e</11><12 clauses="1" errors="0" function="responding">no no no in english o and q</12></T>

1275 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">q</12></A13>

1276 <A10 move="response"><12 clauses="1" errors="0" function="responding">no</12></A10>

1277 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no i dont  
think so</12><11 function="responding">bueno si intentas cambiar y te dicen que no  
has perdido el turno</11><12 clauses="1" errors="0" function="initiating">A14 what  
are you going to do?</12></T>

1278 <T move="initiation"><12 clauses="1" errors="0" function="initiating">letter .  
trade</12></T>

1279 <A14 move="initiation"><12 clauses="1" errors="0" function="initiating">trade</12></A14>

1280 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ok so trade</12></T>

1281 <A14 move="initiation"><11 function="initiating">como se dice cambiar</11></A14>

1282 <T move="response"><12 clauses="1" errors="0" function="responding">can i have</12></T>

1283 <T move="follow-up"><11 function="responding">pero eso no es cambiar eso es me  
puedes dar</11><12 clauses="1" errors="0" function="responding">can i have</12></T>

1284 <A14 move="initiation"><12 clauses="1" errors="0" function="initiating">can i have  
..</12></A14>

1285 <T move="initiation"><11 function="control">nos aburrimos</11></T>

1286 <A14 move="initiation"><12 clauses="1" errors="0" function="initiating">c</12></A14>

1287 <T move="initiation"><12 clauses="1" errors="0" function="initiating">c ((noises))</12><11 function="control">no se puede hablar nada</11></T>

1288 <A08 move="initiation"><11 function="initiating">hay un color</11></A08>

1289 <T move="response"><11 function="responding">pero que significa que hay un color</11></T>

1290 <A08 move="response"><11 function="responding">el blue</11></A08>

1291 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">a ok</12><11 function="initiating">que pasa</11></T>

1292 <A07 move="response"><11 function="responding">que se puede hacer (xxx) por fuera  
de la camisa</11></A07>

1293 <T move="response"><12 clauses="1" errors="0" function="responding">no</12><11 function="initiating">A14 ya has cambiado</11></T>

1294 <A14 move="response"><11 function="responding">si</11></A14>

1295 <T move="follow-up"><12 clauses="1" errors="0" function="responding">good good</12><11 function="responding">nada en espanol significa (xxx) de un caballo pero en  
english no es nada</11></T>

1296 <A14 move="response"><11 function="expressive">jo</11></A14>  
1297 <T move="follow-up"><11 function="responding">Si estuvieras atento lo dije hace dos minutos</11><12 clauses="4" errors="0" function="initiating">A12 what are you doing in your turn . trading? maybe you cant put some letters . yes you can have a letter ..</12><12 clauses="1" errors="0" function="initiating"> sal in english is nothing</12><11 function="initiating">sabeis como se dice sal in english</11></T>  
1298 <A10 move="response"><11 function="responding">no</11></A10>  
1299 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">salt</12><11 function="initiating">falta una t</11></T>  
1300 <A13 move="initiation"><11 function="initiating">t?</11></A13>  
1301 <T move="response"><12 clauses="1" errors="0" function="responding">yes</12><11 function="initiating">pero si la cambias te quedas sin poner esa</11><12 clauses="1" errors="0" function="initiating">you can have a letter</12></T>  
1302 <A13 move="initiation"><11 function="initiating">no la r a ya va ella?</11></A13>  
1303 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no . salt</12><11 function="initiating">sal en englsh es asi</11><12 clauses="1" errors="0" function="initiating">its mine its mine my precious</12></T>  
1304 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">my precious</12><11 function="initiating">que significa</11></A10>  
1305 <A13 move="response"><11 function="responding">mi tesoro . no te acuerdas?</11></A13>  
1306 <A07 move="initiation"><11 function="initiating">lo de</11></A07>  
1307 <T move="initiation"><12 clauses="3" errors="1" function="initiating">ok A12 you have to do something . letter . trading . you want to trade?</12></T>  
1308 <A12 move="initiation"><12 clauses="1" errors="0" function="initiating">can i have n for s</12></A12>  
1309 <A10 move="initiation"><11 function="initiating">cual</11></A10>  
1310 <T move="response"><11 function="responding">n te lo ha dicho</11></T>  
1311 <A10 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A10>  
1312 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A12 you have to say thank you</12></T>  
1313 <A12 move="initiation"><12 clauses="1" errors="0" function="interpersonal">thank you</12></A12>  
1314 <T move="initiation"><12 clauses="1" errors="0" function="initiating">what do you say</12></T>  
1315 <A10 move="response"><12 clauses="1" errors="0" function="interpersonal">youre welcome</12></A10>  
1316 <T move="initiation"><12 clauses="2" errors="0" function="initiating">its your turn A10 . what are you doing now?</12><11 function="control">sh::: A13 ..</11><12 clauses="2" errors="0" function="initiating">if you want to trade you say can i have?</12></T>  
1317 <A10 move="response"><12 clauses="1" errors="0" function="responding">letter</12></A10>  
1318 <T move="follow-up"><12 clauses="1" errors="0" function="responding">letter . ok ..</12><12 clauses="3" errors="0" function="initiating">ah i have an idea haha not not is for example i am not! a hairdresser i am not! a hairdresser</12></T>  
1319 <A09 move="initiation"><11 function="initiating">ya has terminado?</11></A09>  
1320 <T move="response"><12 clauses="3" errors="0" function="responding">I am not . I am a teacher . I am not a hairdresser</12></T>  
1321 ((indistinct chat))  
1322 <T move="follow-up"><12 clauses="5" errors="0" function="responding">yes i'm not a hairdresser . i'm not a busdriver . i'm not a policeman . so i put one letter two letters yes i wrote zoo</12><11 function="initiating">sabeis donde hay un zoo cerca de aqui</11></T>  
1323 <A13 move="response"><11 function="responding">Vigo</11></A13>  
1324 <T move="follow-up"><12 clauses="4" errors="0" function="responding">then you have not . i'm not a teacher . youre not a lion . you are not a mmmmm A10 </12><12 clauses="1" errors="0" function="control">sh::: A10 is not a computer </12><12 clauses="1" errors="0" function="initiating">A15 is not a table etcetera etcetera etcetera </12><12 clauses="1" errors="0" function="initiating">so i have to take two letters one and two </12><12 clauses="1" errors="0" function="initiating">A15 it's your turn sh:::.. </12><12 clauses="1" errors="0" function="initiating">do you want to trade? </12><12 clauses="1" errors="0" function="initiating">do you want a letter? </12><12 clauses="1" errors="0" function="initiating">maybe you can put letters here</12><11 function="control">si haceis tanto ruido no podemos jugar no hay que andar revolviendo ahi eh</11><12 clauses="1" errors="0" function="initiating">can i have?</12></T>  
1325 <A15 move="initiation"><12 clauses="1" errors="0" function="initiating">can i have s for o?</12></A15>  
1326 <T move="initiation"><12 clauses="1" errors="0" function="initiating">a c ..ok, ok you have to say thank you</12></T>

1327 <A15 move="response"><12 clauses="1" errors="0" function="interpersonal">thank you  
</12></A15>  
1328 <A10 move="initiation"><12 clauses="1" errors="0" function="interpersonal">you're  
welcome</12></A10>  
1329 <T move="initiation"><12 clauses="3" errors="0" function="initiating">i think is  
A13's turn . is that right? . yes it's your turn ok</12></T>  
1330 <A10 move="response"><11 function="responding">pero si cambias puedes poner</11></  
A10>  
1331 <T move="follow-up"><11 function="responding">no</11></T>  
1332 <A13 move="initiation"><11 function="initiating">alguien me cambia</11></A13>  
1333 <T move="follow-up"><11 function="initiating">bueno pero tu no has perdido el turno  
</11></T>  
1334 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">o</12></A13  
>  
1335 <T move="initiation"><12 clauses="1" errors="0" function="initiating">o you want to  
trade an o? </12><12 clauses="1" errors="0" function="initiating">A10 has an o</12  
><11 function="initiating">no se si te cambia o no</11><12 clauses="1" errors="0"  
function="initiating">which letter do you offer j?</12></T>  
1336 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">c</12></A13  
>  
1337 <T move="follow-up"><11 function="responding">es que A10 no se si te querra cambiar  
</11></T>  
1338 <A10 move="response"><11 function="responding">no</11></A10>  
1339 <A13 move="initiation"><11 function="expressive">jope tengo que esperar</11></A13>  
1340 <T move="follow-up"><11 function="initiating">A13 si te han dicho que no se te ha  
pasado el turno A14</11><12 clauses="1" errors="0" function="initiating">it's your  
turn . you can trade . you can put letters here you can</12></T>  
1341 <A14 move="initiation"><11 function="initiating">cambiar</11></A14>  
1342 <T move="response"><12 clauses="1" errors="0" function="responding">ok can i have</  
12></T>  
1343 <A14 move="initiation"><12 clauses="1" errors="0" function="initiating">can i have  
ene in english?</12></A14>  
1344 <T move="response"><12 clauses="1" errors="0" function="responding">n maybe nobody  
has an n . ah yes do </12><12 clauses="1" errors="0" function="initiating">you want  
to trade? A12</12></T>  
1345 <A12 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A12  
>  
1346 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ok she wants  
to trade </12><12 clauses="1" errors="0" function="initiating">A12 now it's your  
turn</12><11 function="control">parad quietos</11></ >  
1347 <A12 move="initiation"><12 clauses="1" errors="0" function="initiating">letter</12>  
</A12>  
1348 <T move="response"><12 clauses="1" errors="0" function="responding">letter . there  
you go . </12><12 clauses="1" errors="0" function="control">don't look don't look</  
12><11 function="responding">bueno no pasa nada</11></ >  
1349 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">can i have?  
</12></A10>  
1350 <T move="initiation"><11 function="initiating">para empezar te voy a dar tres o  
cuatro porque nosotros llevamos un rato ya</11></ >  
1351 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">can i have  
a o @por?</12></A10>  
1352 <T move="response"><12 clauses="1" errors="0" function="responding">l</12></T>  
1353 <A10 move="follow-up"><11 function="responding">no la o por una ele</11></A10>  
1354 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes o for l o  
for l A14 no</12></T>  
1355 <A14 move="initiation"><12 clauses="1" errors="0" function="initiating">o</12></A14  
>  
1356 <A13 move="response"><11 function="responding">no tengo ninguna</11></A13>  
1357 <T move="follow-up"><12 clauses="1" errors="0" function="responding">she offers you  
an l</12></T>  
1358 <A14 move="response"><12 clauses="1" errors="0" function="responding">no</12></A14>  
1359 <T move="follow-up"><12 clauses="2" errors="0" function="responding">no he doesn't  
accept . so your turn is over </12><12 clauses="1" errors="0" function="initiating  
>it's your turn A13 </12><12 clauses="2" errors="0" function="control">please don'  
t speak if it's not your turn</12></T>  
1360 <A08 move="initiation"><12 clauses="1" errors="0" function="initiating">whats be in  
enligh</12></A08>  
1361 <T move="response"><12 clauses="1" errors="0" function="responding">b nobody has a  
b A08</12><11 function="control">que haces pues eso es porque estabas jugando con  
ellas en lugar de dejarlas aqui quietas a que si claro</11><12 clauses="2" errors="0"  
function="initiating">i think nobody has a b</12></T>  
1362 <A07 move="initiation"><11 function="initiating">no se puede hacer por o</11></A07>

1363 <T move="initiation"><11 function="control">a ver mirad cuando no es tu turno te  
 callas</11><12 clauses="1" errors="0" function="initiating">anyone has an n? anyone  
 has an n?</12><11 function="initiating">creo que A14 tiene la n</11><12 clauses="1  
 " errors="0" function="initiating">do you want to change?</12></T>

1364 <A14 move="response"><12 clauses="1" errors="0" function="responding">no</12></A14>

1365 <T move="response"><12 clauses="1" errors="0" function="responding">no</12><11  
 function="control">A13 me estoy hartando de oírte hablar</11><12 clauses="2" errors  
 ="0" function="initiating">i can't make a word so i'm going to take a letter o an l  
 </12><12 clauses="1" errors="0" function="initiating">i like vowels</12><11  
 function="initiating">sabeis cuales son las vowels</11><12 clauses="1" errors="0"  
 function="initiating">vowels are a e i o u </12><12 clauses="1" errors="0" function  
 ="initiating">that's the vowels these are consonants</12><11 function="initiating">  
 sabeis la diferencia por ejemplo</11><12 clauses="1" errors="0" function="initiating">  
 this is an l . is a consonant </12><12 clauses="1" errors="0" function  
 ="initiating">this is a vowel </12><12 clauses="1" errors="0" function="initiating"  
 ">this is a consonant </12><12 clauses="1" errors="0" function="initiating">i like  
 vowels</12><11 function="initiating">sabeis por que porque hay mas que se forman  
 con vowels que con consonants</11></T>

1366 ((indistinct chat))

1367 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A15 it's your  
 turn</12></T>

1368 <A15 move="initiation"><12 clauses="1" errors="0" function="initiating">can i have  
 ...</12></A15>

1369 <T move="initiation"><12 clauses="1" errors="0" function="initiating">which letter  
 do you want a b c d e f g . . i in english i</12></T>

1370 <A15 move="response"><12 clauses="1" errors="0" function="responding">i</12></A15>

1371 <T move="follow-up"><11 function="responding">ya la tienes para que la quieres</11>  
 </T>

1372 <A15 move="initiation"><11 function="initiating">cambiar</11></A15>

1373 <T move="initiation"><12 clauses="1" errors="0" function="initiating">and what do  
 you want? you don't want the i . what do you want?</12></T>

1374 <A15 move="initiation"><12 clauses="1" errors="0" function="initiating">er</12></  
 A15>

1375 <T move="follow-up"><12 clauses="1" errors="0" function="responding">l</12></T>

1376 <A15 move="response"><11 function="responding">erre</11></A15>

1377 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">r A13 has an r  
 yes or no</12></T>

1378 <A13 move="response"><12 clauses="1" errors="0" function="responding">no</12></A13>

1379 <T move="follow-up"><11 function="responding">no pues te has quedado sin cambiar</  
 11></T>

1380 <A10 move="follow-up"><11 function="responding">pueden ser animales</11></A10>

1381 <T move="initiation"><12 clauses="1" errors="0" function="initiating">e i have an r  
 </12><11 function="initiating">cualquier palabra que no sean nombres propios por  
 ejemplo no me vale A07</11></T>

1382 <A10 move="initiation"><11 function="initiating">Jhon</11></A10>

1383 <A07 move="initiation"><11 function="initiating">leon</11></A07>

1384 <T move="follow-up"><12 clauses="1" errors="0" function="responding">lion is ok </  
 12><12 clauses="1" errors="0" function="initiating">A13 it's your turn</12></T>

1385 <A13 move="initiation"><11 function="initiating">alguien me cambia</11></A13>

1386 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no no no can i  
 have</12></T>

1387 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">can i have<  
 /12></A13>

1388 <T move="follow-up"><11 function="initiating">y cuidado que can i have no significa  
 alguien me cambia es me daís</11></T>

1389 <A13 move="initiation"><11 function="initiating">que</11></A13>

1390 <T move="follow-up"><12 clauses="1" errors="0" function="responding">que? q!</12></  
 T>

1391 <T move="initiation"><11 function="initiating">pero tu lo que quieres es que te den  
 otra</11><12 clauses="1" errors="0" function="initiating">can i have a</12></T>

1392 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">o</12></A13  
 >

1393 <T move="response"><12 clauses="1" errors="0" function="responding">an o you have  
 an o </12><12 clauses="1" errors="0" function="initiating">no she says no</12><11  
 function="initiating">esto de cambiar te esta saliendo muy mal A13 porque nadie  
 quiere cambiar yo creo que es mejor coger letra A14</11></T>

1394 <A14 move="initiation"><11 function="initiating">al banco</11></A14>

1395 <T move="response"><11 function="responding">bueno eso del banco se va a acabar ya  
 no hay tantas ventajas</11><12 clauses="1" errors="0" function="initiating">A07 it'  
 s your turn </12><12 clauses="3" errors="0" function="initiating">maybe you can put  
 letters here i don't know maybe not</12></T>



1396 <A07 move="initiation"><l1 function="initiating">como se decia alguien me da</l1></A07>  
 1397 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">can i have</l2><l1 function="initiating">es que no es alguien me da exactamente pero si</l1></T>  
 1398 <A07 move="initiation"><l2 clauses="1" errors="0" function="initiating">can i have</l2></A07>  
 1399 <T move="follow-up"><l1 function="initiating">en realidad lo dije mal es puedo tener es que en ingles en vez de decir alguien me da es puedo tener</l1></T>  
 1400 <A07 move="initiation"><l2 clauses="1" errors="0" function="initiating">can i have</l2><l1>como se decia</l1></A07>  
 1401 <T move="response"><l2 clauses="1" errors="0" function="responding">what's</l2></T>  
 1402 <A07 move="initiation"><l1 function="initiating">ese</l1></A07>  
 1403 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">ese in english</l2><l2 clauses="2" errors="0" function="initiating">so can i have an s of course of course</l2><l1 function="initiating">of course es claro</l1><l2 clauses="1" errors="0" function="initiating">good . your turn is over</l2><l2 clauses="1" errors="0" function="initiating">A12 it's your turn</l2></T>  
 1404 <A12 move="initiation"><l2 clauses="1" errors="0" function="initiating">can i have</l2></A12>  
 1405 <T move="follow-up"><l1 function="initiating">la que pides tu la dices primero</l1><l2 clauses="1" errors="0" function="initiating">can i have a</l2></T>  
 1406 <A12 move="initiation"><l2 clauses="1" errors="0" function="initiating">can i have a .. s</l2></A12>  
 1407 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">s A15 s i think A13 has one . do you want to change?</l2><l1 function="initiating">a mira te la cambia A10 mira que suerte</l1></T>  
 1408 <A13 move="response"><l1 function="responding">bueno hombre por una c</l1></A13>  
 1409 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">yes yes yes yes</l2></T>  
 1410  
 1411 </transcription>  
 1412  
 1413 </episode>  
 1414  
 1415  
 1416  
 1417 <episode>  
 1418 <number>20140217-001</number>  
 1419 <duration>1040</duration>  
 1420 <subject>Science (first cycle)</subject>  
 1421 <participants>A05 A07 A08 A09 A10 A11 A12 A13 A14 X XXX T</participants>  
 1422 <comment>A poker game. The cards that they use include vocabulary about the jobs. The strategy in this game is demanding, it makes the students think about the play they want and the actions to obtain that play. The students participate in the input because they have to act according to what their partners say they are doing. Context is high because they can touch and see the cards, as visuals for the instructions. For example, when i say i start a new round, i do it.</comment>  
 1423 <task>  
 1424 <role>high</role>  
 1425 <context>high</context>  
 1426 <demand>high</demand>  
 1427 </task>  
 1428 <auxiliar>Yes</auxiliar>  
 1429 <transcription>  
 1430 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">ok ill repeat the instructions</l2><l2 clauses="1" errors="0" function="initiating">how many cards you will have</l2></T>  
 1431 <A10 move="response"><l2 clauses="1" errors="0" function="responding">three</l2></A10>  
 1432 <T move="initiation"><l2 clauses="2" errors="0" function="initiating">when i say do you want to change what do you say yes or no?</l2></T>  
 1433 <A13 move="response"><l2 clauses="1" errors="0" function="responding">no</l2></A13>  
 1434 <T move="initiation"><l2 clauses="3" errors="0" function="initiating">ah one thing i didnt tell you there are going to be some cards here</l2></T>  
 1435 <A10 move="initiation"><l2 clauses="1" errors="0" function="initiating">snap</l2></A10>  
 1436 <T move="response"><l2 clauses="1" errors="0" function="responding">no listen please</l2><l2 clauses="2" errors="0" function="responding">this is not snap this is poker this is not snap</l2></T>  
 1437 <A10 move="response"><l1 function="responding">que pongan asi</l1></A10>

1438 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no . listen</12></T>  
1439 <A08 move="initiation"><11 function="initiating">hay unas cartas en medio</11></A08>  
1440 <T move="follow-up"><12 clauses="2" errors="0" function="responding">yes there are some cards here and you can use it with yours </12><12 clauses="3" errors="0" function="initiating">for example if there is this and i get this .. i can say i have one two and three doctors</12><11>de acuerdo?</11><12 clauses="3" errors="0" function="initiating">i have two doctors and this one is three doctors . do you understand?</12><11>seguro? lo repito en espanol?</11></T>  
1441 <A13 move="response"><11 function="responding">si</11></A13>  
1442 <T move="initiation"><11 function="initiating">vale . las cartas que yo tengo les puedo sumar las que hay en la mesa . es decir . si you tengo dos doctors y alli hay uno l puedo sumar y son tres . y si tengo tres y alli hay uno en realidad tengo cuatro</11><12 clauses="1" errors="0" function="initiating">do you understand</12></T>  
1443 <XXX move="response"><12 clauses="1" errors="0" function="responding">yes</12></XXX>  
1444 <T move="response"><11 function="responding">pues venga</11><12 clauses="1" errors="0" function="initiating">lets play lets play</12></T>  
1445 <A13 move="initiation"><11 function="expressive">que complicado</11></A13>  
1446 <T move="response"><12 clauses="3" errors="0" function="responding">its not so complicated . is poker . poker is like this</12></T>  
1447 <A07 move="initiation"><11 function="initiating">y si tenemos tres</11></A07>  
1448 <T move="response"><12 clauses="1" errors="0" function="responding">if you have three you have three . </12><12 clauses="3" errors="0" function="responding">ah if you have three and there is one here you have four </12><12 clauses="3" errors="0" function="initiating">if you have three and you have two here you have five . do you understand?</12></T>  
1449 <A07 move="response"><11 function="responding">que vamos ganando cada vez mas</11></A07>  
1450 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no:: no lets play lets play</12><11 function="initiating">y ya veis como se juega</11></T>  
1451 <A14 move="initiation"><11 function="initiating">david</11></A14>  
1452 <T move="response"><12 clauses="1" errors="0" function="responding">yes</12></T>  
1453 <A14 move="initiation"><11 function="initiating">este juego se parece mucho al (xxx)</11></A14>  
1454 <T move="response"><12 clauses="1" errors="0" function="responding">because its a card game of course</12></T>  
1455 (indistinct chat)  
1456 <T move="initiation"><11 function="initiating">vamos a hacer un cambio de ultima hora teneis two cards</11></T>  
1457 <A10 move="response"><12 clauses="1" errors="0" function="responding">two no</12></A10>  
1458 <T move="initiation"><12 clauses="1" errors="0" function="initiating">dont show dont show</12></T>  
1459 <A09 move="initiation"><11 function="initiating">oh he visto todo</11></A09>  
1460 ...  
1461 <T move="initiation"><12 clauses="1" errors="0" function="initiating">Kelly do you want to play?</12></T>  
1462 <Kelly move="response"><12 clauses="1" errors="0" function="responding">yes</12></Kelly>  
1463 ((indistinct chat))  
1464 <T move="initiation"><12 clauses="1" errors="0" function="initiating">so the cards on the table are . a doctor .. a doctor . and a </12><11 function="control">no no no (xxx) tienes que esperar tu turno</11><12 clauses="1" errors="0" function="initiating">when its your turn you can say pass . </12><12 clauses="1" errors="0" function="initiating">or you can say . er one card please </12><12 clauses="1" errors="0" function="initiating">and i say do you want one card and i say yes . do you understand?</12><11 function="initiating">no entendeis porque en vuestro turno hay que estar callados</11><12 clauses="2" errors="0" function="initiating">ok silvia is first do you want to change? or you pass</12></T>  
1465 <A12 move="response"><12 clauses="1" errors="0" function="responding">change</12></A12>  
1466 <T move="initiation"><12 clauses="2" errors="0" function="initiating">you change . ok . how many?</12></T>  
1467 ..  
1468 <T move="response"><11 function="responding">no no me las cambias a mi . a A13 no se las puedes cambiar</11><12 clauses="1" errors="0" function="initiating">how many ? one . two? one?</12><11 function="initiating">cuantas me cambias?</11><12 clauses="1" errors="0" function="initiating">one? ok</12><11 function="initiating">yo te

doy @one tu me das @one</11><12 clauses="1" errors="0" function="initiating">A13 .  
your turn</12></T>

1469 <A13 move="initiation"><11 function="initiating">que era? como se decia? .. como se  
decia lo otro que no es cambiar?</11></A13>

1470 <T move="response"><12 clauses="1" errors="0" function="responding">pass</12></T>

1471 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">pass emmm</  
12></A13>

1472 <T move="follow-up"><11 function="responding">no . de momento no se puede decir la  
jugada que tienes . de momento no se dice</11></T>

1473 <A13 move="initiation"><11 function="initiating">como se decia cambiar?</11></A13>

1474 <T move="response"><12 clauses="1" errors="0" function="responding">change</12></T>

1475 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">change</12>  
</A13>

1476 <T move="response"><12 clauses="1" errors="0" function="responding">how many? one?  
two?</12></T>

1477 <A13 move="response"><12 clauses="1" errors="0" function="responding">one</12></A13  
>

1478 <T move="initiation"><12 clauses="1" errors="0" function="initiating">one?</12></T>

1479 ...

1480 <T move="initiation"><12 clauses="1" errors="0" function="initiating">your turn ...  
</12><12 clauses="1" errors="0" function="initiating">do you want to change?</12></  
T>

1481 <A14 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A14  
>

1482 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">yes . how many  
?</12></T>

1483 <A10 move="response"><12 clauses="1" errors="0" function="responding">one</12></A10  
>

1484 <T move="follow-up"><11 function="responding">A11? .. no no . aqui no se puede  
poner . de momento solo se puede cambiar</11><12 clauses="1" errors="0" function="initiating">do you want to change?</12></T>

1485 <A11 move="response"><12 clauses="1" errors="0" function="responding">no</12></A11>

1486 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ok so you say  
. i pass</12></T>

1487 <A11 move="initiation"><12 clauses="1" errors="0" function="initiating">i pass</12>  
</A11>

1488 <T move="initiation"><12 clauses="1" errors="0" function="initiating">or poker  
players when they pass they do ((hits on the table))</12><11 function="control">A08  
sh:: A13 ya esta bien e?</11></T>

1489 <A08 move="initiation"><12 clauses="1" errors="0" function="initiating">can i a  
card?</12></A08>

1490 <T move="response"><12 clauses="1" errors="0" function="responding">yes yes you can  
i give you one you give me one</12></T>

1491 <A08 move="initiation"><12 clauses="1" errors="0" function="initiating">pass</12></  
A08>

1492 <T move="initiation"><11 function="initiating">A10</11></T>

1493 ..

1494 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">pass</12></  
A10>

1495 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok . Kelly?</  
12></T>

1496 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">i would  
like to change one card</12></Kelly>

1497 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok . A07?</12  
></T>

1498 <A07 move="response"><12 clauses="1" errors="0" function="responding">pass</12></  
A07>

1499 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">you pass?</12>  
</T>

1500 <A07 move="initiation"><11 function="initiating">te puedo decir una cosa?</11></A07  
>

1501 <T move="response"><11 function="responding">espera</11><12 clauses="1" errors="0"  
function="initiating">what is the question?</12></T>

1502 <A07 move="response"><11 function="responding">yo se cual tengo . un (xxx)</11></  
A07>

1503 <T move="response"><11 function="responding">que no lo digas! (xxx) . A15</11></T>

1504 ((laughs))

1505 <T move="initiation"><11 function="initiating">A07 . tu si que las puedes mirar .  
no te las pueden ver los otros . A15</11></T>

1506 <A15 move="initiation"><11 function="initiating">como se decia (xxx)</11></A15>



## Appendix F. Annotated transcriptions (Main Study)

1507 <T move="initiation"><12 clauses="1" errors="0" function="initiating">do you want  
to change? </12><12 clauses="2" errors="0" function="initiating">how many? one or  
two?</12></T>

1508 <A15 move="response"><12 clauses="1" errors="0" function="responding">one</12></A15  
>

1509 <T move="initiation"><12 clauses="1" errors="0" function="initiating">one</12><12  
clauses="1" errors="0" function="initiating">A09 . do you want to change?</12></T>

1510 <A09 move="response"><11 function="responding">bueno yo tengo (xxx)</11></A09>

1511 <T move="response"><11 function="responding">si ya tienes pues no cambies .(xxx).  
</11></T>

1512 ((indistinct voices))

1513 ...

1514 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok . second  
round second round . i put another round</12><11>y ahora os vuelvo a preguntar</11>  
</T>

1515 <A09 move="initiation"><11 function="initiating">yo tengo tres</11></A09>

1516 <A13 move="initiation"><11 function="initiating">yo tenia seis</11></A13>

1517 <T move="initiation"><12 clauses="1" errors="0" function="initiating">how many?</12  
><12 clauses="1" errors="0" function="initiating">two?</12><11 function="initiating  
>A13?</11><12 clauses="1" errors="0" function="initiating">no! do you want to  
change?</12><11 function="control">A07 que? muy simpatico eres tu . a tu sitio</11>  
</T>

1518 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">change</12>  
</A13>

1519 <T move="initiation"><12 clauses="1" errors="0" function="initiating">how many one  
or two?</12></T>

1520 <A13 move="response"><12 clauses="1" errors="0" function="responding">m::: .. pass<  
/12></A13>

1521 <T move="follow-up"><11 function="responding">entonces no @change</11></T>

1522 <A14 move="initiation"><12 clauses="1" errors="0" function="initiating">pass</12></  
A14>

1523 <T move="initiation"><12 clauses="1" errors="0" function="initiating">and you?</12>  
</T>

1524 <A10 move="response"><12 clauses="1" errors="0" function="responding">pass</12></  
A10>

1525 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">pass . and you  
?</12></T>

1526 <A08 move="response"><12 clauses="1" errors="0" function="responding">change</12></  
A08>

1527 <T move="response"><12 clauses="1" errors="0" function="initiating">how many?</12><  
/T>

1528 <A08 move="response"><12 clauses="1" errors="0" function="responding">one</12></A08  
>

1529 <T move="initiation"><11 function="initiating">A10?</11></T>

1530 <A10 move="response"><12 clauses="1" errors="0" function="responding">change</12></  
A10>

1531 <T move="follow-up"><12 clauses="2" errors="0" function="initiating">you want to  
change . one or two?</12></T>

1532 <A10 move="response"><12 clauses="1" errors="0" function="responding">one</12></A10  
>

1533 <T move="initiation"><12 clauses="1" errors="0" function="initiating">Kelly?</12></  
T>

1534 <Kelly move="response"><12 clauses="1" errors="0" function="responding">change</12>  
</Kelly>

1535 <T move="initiation"><12 clauses="1" errors="0" function="initiating">how many?</12  
></T>

1536 <Kelly move="response"><12 clauses="1" errors="0" function="responding">one</12></  
Kelly>

1537 ..

1538 <T move="initiation"><12 clauses="1" errors="0" function="initiating">er: A15?</12>  
</T>

1539 <A15 move="response"><12 clauses="1" errors="0" function="responding">change</12></  
A15>

1540 <T move="initiation"><12 clauses="1" errors="0" function="initiating">i play with  
A07 cards</12></T>

1541 <A15 move="initiation"><12 clauses="1" errors="0" function="initiating">two</12></  
A15>

1542 <T move="follow-up"><12 clauses="2" errors="0" function="initiating">two? . you are  
very sure of your play ah</12><12 clauses="1" errors="0" function="initiating">and  
you? pass</12></T>

1543 <A09 move="response"><12 clauses="1" errors="0" function="responding">no</12></A09>

1544 <T move="initiation"><12 clauses="1" errors="0" function="initiating">how many?</12></T>  
1545 ...  
1546 <A09 move="response"><12 clauses="1" errors="0" function="responding">one</12></A09>  
1547 <T move="initiation"><12 clauses="2" errors="0" function="initiating">well i dont know . in poker maybe its exchange</12><12 clauses="1" errors="0" function="initiating">in fact they dont change</12><12 clauses="1" errors="0" function="initiating">ok the last one</12><11>la ultima ronda</11></T>  
1548 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A12</12></T>  
1549 <A12 move="response"><12 clauses="1" errors="0" function="responding">change</12></A12>  
1550 <T move="initiation"><12 clauses="1" errors="0" function="initiating">how many?</12></T>  
1551 <A12 move="response"><12 clauses="1" errors="0" function="responding">two</12></A12>  
1552 <T move="initiation"><12 clauses="1" errors="0" function="initiating">A13?</12></T>  
1553 <A13 move="initiation"><11 function="initiating">puedo colocar?</11></A13>  
1554 <T move="response"><11 function="responding">no! este no es de colocar . si no quieres cambiar no cambies</11></T>  
1555 <A13 move="initiation"><11 function="initiating">digo poner aqui</11></A13>  
1556 <T move="response"><11 function="responding">=pero de momento no . eso es al final</11></T>  
1557 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">pass</12></A13>  
1558 <T move="follow-up"><12 clauses="1" errors="0" function="responding">pass . ok=</12></T>  
1559 <A08 move="initiation"><12 clauses="1" errors="0" function="initiating">=pass</12></A08>  
1560 <T move="response"><12 clauses="1" errors="0" function="responding">ok</12></T>  
1561 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">change</12></A10>  
1562 <T move="initiation"><12 clauses="1" errors="0" function="initiating">one</12><12 clauses="1" errors="0" function="initiating">Kelly?</12></T>  
1563 <Kelly move="response"><12 clauses="1" errors="0" function="responding">((xxx))</12></Kelly>  
1564 <T move="response"><12 clauses="1" errors="0" function="responding">ok</12><12 clauses="1" errors="0" function="initiating">A15</12></T>  
1565 <A15 move="response"><12 clauses="1" errors="0" function="responding">one</12></A15>  
1566 <T move="initiation"><11 function="initiating">A09</11></T>  
1567 ...  
1568 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok the game is over</12><11 function="initiating">ahora me teneis que decir que jugadas teneis=</11></T>  
1569 <A09 move="initiation"><11 function="initiating">=espera yo-</11></A09>  
1570 <T move="initiation"><11 function="control">no hay que estar- A09 esto no lo vuelvas a hacer e?</11><12 clauses="1" errors="0" function="initiating">ok . you have to say the name</12><12 clauses="2" errors="0" function="initiating">you can have two doctors three doctors four firefighters . what do you have?</12><12 clauses="1" errors="0" function="initiating">show show yes yes yes</12><12 clauses="3" errors="1" function="initiating">look at that you have two bus drivers and three firefighters you have full house</12><12 clauses="1" errors="0" function="initiating">two and three is a fulhouse</12><12 clauses="1" errors="0" function="initiating">very good you have a fullhouse very good!</12><11 function="initiating">una jugada buenisima . A13</11><12 clauses="1" errors="0" function="initiating">whats your game?</12><12 clauses="1" errors="0" function="initiating">ok you have three=</12></T>  
1571 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">three doctors</12></A13>  
1572 <T move="follow-up"><12 clauses="1" errors="0" function="responding">three doctors</12><11 function="initiating">si pero solo pueden contar tres de uno</11><11 function="initiating">tienes @fullhouse tambien tres de uno y dos de otro @fullhouse</11></T>  
1573 <A13 move="initiation"><11 function="expressive">buenisima</11></A13>  
1574 <T move="follow-up"><11 function="responding">buenisima</11><12 clauses="1" errors="0" function="initiating">you have two policemen one two policemen ok</12><12 clauses="1" errors="0" function="initiating">you have two pairs</12><12 clauses="1" errors="0" function="initiating">you have policemen and doctors . two pairs</12></T>  
1575 ((indistinct chat))

## Appendix F. Annotated transcriptions (Main Study)

1576 <T move="initiation"><12 clauses="1" errors="0" function="initiating">a fullhouse</12><11 function="initiating">cuando te pregunte que jugada tienes tienes que decir</11><12 clauses="1" errors="0" function="initiating">a fullhouse</12><12 clauses="1" errors="0" function="initiating">Kelly? you have a fullhouse</12></T>

1577 <A13 move="initiation"><11 function="initiating">y A07 tiene otra</11></A13>

1578 <T move="response"><11 function="responding">si pero no es</11></T>

1579 <A13 move="initiation"><11 function="initiating">triple @fullhouse</11></A13>

1580 <T move="initiation"><12 clauses="1" errors="0" function="initiating">and you</12></T>

1581 <A08 move="response"><12 clauses="1" errors="0" function="responding">a pair</12></A08>

1582 <T move="follow-up"><12 clauses="1" errors="0" function="responding">a fullhouse</12><12 clauses="1" errors="0" function="initiating">and you A10?</12><12 clauses="1" errors="0" function="initiating">you have a doctor and a policeman</12><11 function="initiating">con eso no se puede hacer nada</11><11 function="initiating">con el doctor tambien haces fulhouse</11><12 clauses="1" errors="0" function="initiating">three doctors two firefighters</12></T>

1583 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">i put those too</12></Kelly>

1584 <T move="initiation"><12 clauses="1" errors="0" function="initiating">you?</12><12 clauses="2" errors="0" function="initiating">you have a fullhouse too two bus drivers three bus drivers and two firefighters for example</12></T>

1585 <T move="initiation"><12 clauses="1" errors="0" function="initiating">you?</12></T>

1586 ..

1587 <T move="initiation"><12 clauses="1" errors="0" function="expressive">look at that!</12><12 clauses="3" errors="0" function="initiating">A09 has a poker . four doctors . very good</12></T>

1588 ((cheers))

1589 <T move="initiation"><12 clauses="1" errors="0" function="initiating">four of a kind is a poker</12><12 clauses="1" errors="0" function="initiating">you have a poker</12></T>

1590 <A09 move="initiation"><11 function="initiating">una cosa . por eso al final quise dejar</11></A09>

1591 <T move="initiation"><11 function="initiating">e pero quedo yo</11><11 function="initiating">de momento A09 @is @the @winner</11><11 function="initiating">vamos a ver que jugada tenia A07</11><12 clauses="1" errors="0" function="initiating">no . fullhouse fullhouse</12></T>

1592 ..

1593 <T move="initiation"><12 clauses="2" errors="0" function="initiating">ok im not an expert in poker but poker is more than fullhouse . i would say</12><12 clauses="1" errors="0" function="initiating">so A09 is the winner WOOOO!</12></T>

1594 ((claps and cheers))

1595 <T move="initiation"><12 clauses="1" errors="0" function="initiating">no fullhouse</12><11 function="initiating">@three de uno y @two de otro</11></T>

1596 ((voices))

1597 <T move="initiation"><11 function="initiating">os ha gustado?</11></T>

1598 <A10 move="response"><12 clauses="1" errors="0" function="responding">ye::s!</12></A10>

1599 <T move="follow-up"><11 function="initiating">yo creo que si porque estamos muy tranquilos</11><11 function="initiating">A07 luego . has estado muy callado . pero no vuelvas a hacer lo de antes</11><11 function="initiating">tenias un @fullhouse . juegue yo con tus cartas y tenias fullhouse</11></T>

1600 ((indistinct chat))

1601 ...

1602 <T move="initiation"><11 function="initiating">bueno . ahora de esta vez A12 @started</11><12 clauses="1" errors="0" function="initiating">you start</12></T>

1603 <X move="initiation">yuhu::!!</X>

1604 <T move="initiation"><11 function="initiating">las cartas las doy yo igual</11><11 function="initiating">bueno empezamos por A10</11></T>

1605 <A10 move="response"><12 clauses="1" errors="0" function="responding">yes!</12></A10>

1606 <T move="initiation">A10 . Kelly . A07 . A15 . A09 (xxx)<12 clauses="1" errors="0" function="initiating">first round . firefighter</12></T>

1607 ((voices))

1608 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok you speak</12></T>

1609 <A10 move="response"><12 clauses="1" errors="0" function="responding">change</12></A10>

1610 <T move="follow-up"><12 clauses="1" errors="0" function="responding">or . can i have a card please?</12></T>

1611 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">can i have a card please?</12></A10>

1612 <T move="response"><12 clauses="1" errors="0" function="responding">yes you can</12  
>((xxx))<11 function="initiating">bueno pero puedes hacer fullhouse o poker quien  
sabe</11><12 clauses="1" errors="0" function="initiating">A14 your turn</12></T>

1613 <A14 move="initiation"><12 clauses="1" errors="0" function="initiating">can i card<  
/12></A14>

1614 <T move="follow-up"><12 clauses="1" errors="0" function="responding">have</12></T>

1615 <A14 move="initiation"><12 clauses="1" errors="0" function="initiating">can i have  
a card?</12></A14>

1616 <T move="response"><12 clauses="1" errors="0" function="initiating">one card or two  
cards?</12></T>

1617 <A14 move="response"><12 clauses="1" errors="0" function="responding">one</12></A14  
>

1618 <T move="follow-up"><12 clauses="2" errors="0" function="responding">one card .  
there you go</12><12 clauses="1" errors="0" function="initiating">e . dont show  
dont show</12><12 clauses="1" errors="0" function="initiating">A11 . what do you  
want to do?</12></T>

1619 <A11 move="response"><12 clauses="1" errors="0" function="responding">card</12></  
A11>

1620 <T move="initiation"><12 clauses="1" errors="0" function="initiating">one card? two  
cards?</12></T>

1621 <A11 move="response"><12 clauses="1" errors="0" function="responding">one</12></A11  
>

1622 <T move="initiation">A08</T>

1623 <A08 move="response"><12 clauses="1" errors="0" function="responding">pass</12>..<  
12 clauses="1" errors="0" function="responding">pass</12></A08>

1624 <T move="follow-up"><12 clauses="1" errors="0" function="responding">a. pass</12><  
11 function="initiating">te entendi @bus</11><11 function="initiating">y por que  
dice @bus</11></T>

1625 <A08 move="initiation"><12 clauses="1" errors="0" function="initiating">pass</12></  
A08>

1626 <T move="response"><12 clauses="1" errors="0" function="responding">ok</12></T>

1627 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">one</12></  
A10>

1628 <T move="response"><12 clauses="1" errors="0" function="responding">one</12><12  
clauses="1" errors="0" function="initiating">Kelly?</12></T>

1629 <Kelly move="response"><12 clauses="1" errors="0" function="responding">one please<  
/12></Kelly>

1630 <T move="initiation">A07?</T>

1631 <A07 move="response">(xxx)</T>

1632 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no you have to  
- sh:::</12><12 clauses="2" errors="0" function="initiating">you can have two cards  
if you want</12></T>

1633 <A07 move="response"><12 clauses="1" errors="0" function="responding">one</12></A07  
>

1634 <T move="follow-up"><12 clauses="1" errors="0" function="responding">one . ok</12>  
A15?</T>

1635 <A15 move="initiation"><12 clauses="1" errors="0" function="initiating">change</12>  
</A15>

1636 <T move="initiation">A09?</T>

1637 <A09 move="response"><12 clauses="1" errors="0" function="responding">pass</12></  
A09>

1638 <T move="follow-up"><12 clauses="1" errors="0" function="responding">you pass</12><  
12 clauses="1" errors="0" function="initiating">ok. the next round</12><12 clauses=  
"1" errors="0" function="initiating">two policemen . a firefighter and then</12><11  
function="initiating">A13 . a . no. queda A12 quedaba A12</11><11>querias cambiar?  
</11></T>

1639 <A12 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A12  
>

1640 <T move="initiation"><12 clauses="1" errors="0" function="initiating">how many?</12  
></T>

1641 <A12 move="response"><12 clauses="1" errors="0" function="responding">two</12></A12  
>

1642 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ok . there you  
go</12><11 function="initiating">ahora si</11><12 clauses="1" errors="0" function=  
"initiating">you play A13</12></T>

1643 <A13 move="response"><12 clauses="1" errors="0" function="initiating">change</12></  
A13>

1644 <T move="initiation"><12 clauses="1" errors="0" function="initiating">how many?</12  
><12 clauses="1" errors="0" function="initiating">how many? one or two?</12></T>

1645 <A13 move="response"><12 clauses="1" errors="0" function="responding">one</12></A13  
>



1646 <T move="follow-up"><12 clauses="1" errors="0" function="responding">one . there  
you go</12><11 function="initiating">recordad que antes A09 gana porque</11><12  
clauses="1" errors="0" function="initiating">he got four of a kind</12>A14</T>  
1647 <A14 move="initiation"><12 clauses="1" errors="0" function="initiating">card</12></  
A14>  
1648 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">card. one?</12  
>...A11</T>  
1649 <A11 move="response"><12 clauses="1" errors="0" function="responding">one</12></A11  
>  
1650 <T move="follow-up"><12 clauses="1" errors="0" function="responding">one card .  
there you go sh:::</12>A08?</T>  
1651 <A08 move="response"><12 clauses="1" errors="0" function="responding">change</12></  
A08>  
1652 <T move="response"><12 clauses="1" errors="0" function="interpersonal">there you go  
</12>A10?=</T>  
1653 <A10 move="response"><12 clauses="1" errors="0" function="responding">=pass</12></  
A10>  
1654 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">you pass .  
Kelly?</12></T>  
1655 <Kelly move="response"><12 clauses="1" errors="0" function="responding">one</12></  
Kelly>  
1656 <T move="follow-up"><12 clauses="1" errors="0" function="responding">one . ok</12>  
A07</T>  
1657 ...  
1658 <A07 move="response"><12 clauses="1" errors="0" function="responding">one</12></A07  
>  
1659 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">maybe you  
switch</12></T>  
1660 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">change</  
12></Kelly>  
1661 <T move="initiation">A15?</T>  
1662 <A15 move="response"><12 clauses="1" errors="0" function="responding">pass</12></  
A15>  
1663 <T move="initiation"><12 clauses="1" errors="0" function="initiating">you?</12></T>  
1664 <A09 move="response"><12 clauses="1" errors="0" function="responding">pass</12></  
A09>  
1665 <T move="initiation"><12 clauses="1" errors="0" function="initiating">and you?</12>  
</T>  
1666 <X move="response"><12 clauses="1" errors="0" function="responding">change</12></X>  
1667 <T move="follow-up"><12 clauses="1" errors="0" function="responding">you change</12  
><12 clauses="1" errors="0" function="initiating">how many?</12></T>  
1668 <X move="response"><12 clauses="1" errors="0" function="responding">two</12></X>  
1669 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">two . again</  
12></T>  
1670 ((indistinct chat))  
1671 <T move="initiation"><12 clauses="1" errors="0" function="initiating">and . the  
last</12><12 clauses="1" errors="0" function="initiating">ah. bus driver</12><11  
function="initiating">aun queda una ronda</11><12 clauses="1" errors="0" function="1"  
initiating">no . you speak</12></T>  
1672 <X move="initiation"><12 clauses="1" errors="0" function="initiating">pass</12></X>  
1673 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ok</12></T>  
1674 <X move="initiation"><12 clauses="1" errors="0" function="initiating">pass</12></X>  
1675 <T move="initiation">A11?</T>  
1676 <A11 move="initiation"><12 clauses="1" errors="0" function="initiating">two</12></  
A11>  
1677 <T move="follow-up"><12 clauses="1" errors="0" function="responding">two? oh wow!</  
12><12 clauses="1" errors="0" function="initiating">shes very risky=</12></T>  
1678 <A08 move="initiation"><12 clauses="1" errors="0" function="initiating">=one</12></  
A08>  
1679 <T move="initiation">A08</T>  
1680 <A08 move="response"><12 clauses="1" errors="0" function="responding">one</12></A08  
>  
1681 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">pass</12></  
A10>  
1682 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">pass . Kelly?<  
/12></T>  
1683 <Kelly move="response"><12 clauses="1" errors="0" function="responding">pass</12></  
Kelly>  
1684 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">you pass . A07  
?</12></T>  
1685 <A07 move="response">m:::</A07>

1686 <T move="initiation"><12 clauses="1" errors="0" function="initiating">Kelly hasnt  
got poker face</12><12 clauses="2" errors="0" function="initiating">do you know  
whats a poker face? a poker face is this</12><11 function="initiating">para que no  
sepan lo que tienes</11>A15</T>

1687 <A15 move="initiation"><12 clauses="1" errors="0" function="initiating">two</12></  
A15>

1688 <T move="follow-up"><12 clauses="1" errors="0" function="responding">two . again?</  
12></T>

1689 <A09 move="initiation"><12 clauses="1" errors="0" function="initiating">pass</12></  
A09>

1690 <T move="initiation"><12 clauses="1" errors="0" function="initiating">no thats not  
a poker face</12></T>

1691 <A12 move="initiation"><12 clauses="1" errors="0" function="initiating">pass</12></  
A12>

1692 <T move="initiation"><12 clauses="1" errors="0" function="initiating">you? you pass  
. ok you?</12></T>

1693 <A13 move="response"><12 clauses="1" errors="0" function="responding">change</12></  
A13>

1694 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">you change .  
how many?</12><12 clauses="1" errors="0" function="initiating">again? again?</12></  
T>

1695 <A13 move="response"><11 function="responding">(xxx)</11></A13>

1696 <T move="initiation"><12 clauses="1" errors="0" function="initiating">you have to  
say your game</12><12 clauses="2" errors="0" function="initiating">you have to say  
i have ((xxx))i have two . i have a poker</12><12 clauses="1" errors="0" function="initiating">  
initiating">yes yes</12></T>

1697 <A13 move="initiation"><11 function="initiating">puedo ponerla ahi?</11></A13>

1698 <T move="response"><12 clauses="2" errors="0" function="responding">but first say i  
have a-</12><12 clauses="1" errors="0" function="initiating">what do you have?</12></  
></T>

1699 <A13 move="response"><11 function="responding">puedo decir lo que es?</11></A13>

1700 <T move="response"><12 clauses="1" errors="0" function="responding">yes three of a  
kind . two of a kind . full house . poker</12></T>

1701 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">this . no  
no no. bus driver</12></A13>

1702 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">how many?</12>  
<12 clauses="1" errors="0" function="initiating">one two-</12></T>

1703 <A13 move="response"><12 clauses="1" errors="0" function="responding">and three</12>  
></A13>

1704 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">but you have  
more than that</12><12 clauses="1" errors="0" function="initiating">you have three  
bus drivers and two policemen</12><11 function="initiating">como se llamaba tener  
tres de uno y dos de otro?</11><12 clauses="1" errors="0" function="initiating">a  
fullhouse</12><12 clauses="1" errors="0" function="initiating">you have a full  
house . you?</12></T>

1705 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">two doctors  
</12></A10>

1706 <T move="initiation"><11 function="initiating">a ver si tienes alguna jugada</11><  
12 clauses="1" errors="0" function="initiating">you have three doctors .. and two  
policemen</12><12 clauses="1" errors="0" function="initiating">so you have a full  
house too</12></T>

1707 ((noises))

1708 <T move="initiation"><12 clauses="1" errors="0" function="initiating">what do you  
have?</12><12 clauses="3" errors="0" function="initiating">firefighters . so you  
have three firefighters and two policemen . you have a full house too</12><11  
function="initiating">de momento vais empatados</11>A08</T>

1709 <T move="initiation"><12 clauses="1" errors="0" function="initiating">bus driver</  
12></T>

1710 <A08 move="response"><12 clauses="1" errors="0" function="responding">bus driver</  
12></A08>

1711 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">no three three  
. is a full house</12><12 clauses="1" errors="0" function="initiating">one two and  
three</12><11 function="initiating">de momento todos empatados</11></T>

1712 ((voices and noises))

1713 <T move="initiation">A10</T>

1714 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">poker</12><  
/A10>

1715 <T move="response"><12 clauses="1" errors="0" function="responding">e:!! very good<  
/12></T>

1716 ((cheers))

1717 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">i have a  
full house</12></Kelly>

## Appendix F. Annotated transcriptions (Main Study)

1718 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">policemen and  
doctors . good</12><12 clauses="1" errors="0" function="initiating">A09 you have  
two pairs . you?</12></T>  
1719 ((voices))  
1720 <T move="initiation"><12 clauses="1" errors="0" function="initiating">@a @ver what  
do you have?</12><12 clauses="2" errors="0" function="initiating">you have three  
doctors and two policemen you have a full house</12><12 clauses="1" errors="0"  
function="initiating">and you?</12><12 clauses="2" errors="0" function="initiating"  
>a . you have two pairs . a pair of bus drivers and a pair of firefighters</12><12  
clauses="1" errors="0" function="initiating">so A10 is the wi:::ne:::r!</12></T>  
1721 ((cheers and claps))  
1722 <T move="initiation"><12 clauses="1" errors="0" function="initiating">do you like  
this game?</12></T>  
1723 <XXX move="response"><12 clauses="1" errors="0" function="responding">yes</12></XXX  
>  
1724 <T move="follow-up"><11 function="initiating">pues otro dia volvemos a jugar .  
venga</11><12 clauses="1" errors="0" function="initiating">wash your hands</12></T>  
1725  
1726 </transcription>  
1727 </episode>  
1728  
1729  
1730  
1731  
1732 <episode>  
1733  
1734 <number>20140311-001</number>  
1735 <duration>416</duration>  
1736 <subject>Science (first cycle)</subject>  
1737 <participants>A05 A07 A08 A09 A10 A11 A12 A13 A14 X XXX T</participants>  
1738 <comment>Sentences jobs. They make the sentences from pieces of papers with  
segments of the sentences and they read. Context is low. Although they know the  
topic they dont have contextual aids. And for them, this task is really demanding<  
</comment>  
1739 <task>  
1740 <role>high</role>  
1741 <context>low</context>  
1742 <demand>high</demand>  
1743 </task>  
1744 <auxiliar>Yes</auxiliar>  
1745 <transcription>  
1746  
1747 <A10 move="response"><12 clauses="1" errors="0" function="responding">my ... i ...  
drive .....</12></A10>  
1748 <T move="follow-up"><12 clauses="2" errors="0" function="responding">as you can see  
. its very difficult . its very very difficult</12></T>  
1749 <T move="initiation"><11 function="initiating">es que esa palabra me quedo un poco  
mal</11></T>  
1750 <A10 move="initiation">to school</A10>  
1751 <T move="initiation"><12 clauses="1" errors="0" function="initiating">drives the  
children to school</12></T>  
1752 <A13 move="response"><12 clauses="1" errors="0" function="responding">bus driver</  
12></A13>  
1753 <T move="follow-up"><12 clauses="1" errors="0" function="responding">bus driver</12  
></T>  
1754 ((cheers))  
1755 <T move="initiation"><12 clauses="1" errors="0" function="initiating">another  
volunteer?</12></T>  
1756 <X move="response"><12 clauses="1" errors="0" function="responding">yes</12></X>  
1757 <T move="initiation"><12 clauses="1" errors="0" function="initiating">when you say  
i drive</12><11>ya no os hace falta escuchar el resto</11></T>  
1758 ..  
1759 <A12 move="initiation"><12 clauses="1" errors="0" function="initiating">i .. cut ..  
the peoples hair</12></A12>  
1760 <T move="initiation">A11</T>  
1761 ..  
1762 <T move="initiation"><11 function="initiating">mm A11 se ha quedado atascada . A13<  
/11></T>  
1763 <A13 move="response"><12 clauses="1" errors="0" function="responding">hairdresser</  
12></A13>  
1764 <T move="follow-up"><12 clauses="1" errors="0" function="responding">hairdresser</  
12></T>



1765 ((cheers))  
 1766 <T move="follow-up"><12 clauses="1" errors="0" function="responding">  
 ha:::irdresser yes . correct . very good</12></T>  
 1767 .....  
 1768 <A13 move="initiation">i ..</A13>  
 1769 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">i make</  
 12></Kelly>  
 1770 ..  
 1771 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">make ....  
 the::: ... people</12></A13>  
 1772 <T move="response"><12 clauses="1" errors="0" function="responding">i break the  
 people ...</12>A05?</T>  
 1773 <A05 move="response"><12 clauses="1" errors="0" function="responding">farmer</12></  
 A05>  
 1774 <T move="follow-up"><12 clauses="1" errors="0" function="responding">a farmer makes  
 the people?</12><11 function="initiating">vamos a ver</11><12 clauses="1" errors="0"  
 0" function="initiating">lets stop</12><11 function="initiating">primero paramos  
 con la silla A15</11><12 clauses="1" errors="0" function="initiating">what is i  
 make the people?</12><11 function="initiating">que significa A07?</11></T>  
 1775 <A07 move="response">(xxx)</A07>  
 1776 <T move="initiation"><11 function="initiating">yo formo a las personas . eso no  
 tiene sentido . asi que necesitamos otra . A13 . yo formo a las personas . a A13 ya  
 no quiere ser mas voluntario</11><12 clauses="1" errors="0" function="initiating">  
 ok A08 . because is very difficult</12><11 function="initiating">verdad? A13</11><  
 12 clauses="1" errors="0" function="initiating">its very very difficult . its SUPER  
 difficult sh:::</12></T>  
 1777 .....  
 1778 <T function="initiating"><11 function="initiating">hombre os ayuda Kelly . si le  
 ensenas una pieza a Kelly ella os dice como se pronuncia</11></T>  
 1779 .....  
 1780 <T move="initiation"><11 function="control">((soft))es la cuarta o la quinta vez  
 que os digo que pareis</11><12 clauses="1" errors="0" function="initiating">i tell  
 you the ((xxx)) pieces she got</12><11 function="initiating">((very soft voice))A05  
 e A10 . despues de la charla de como se espera a que os toque . que?</11></T>  
 1781 <A08 move="initiation"><12 clauses="1" errors="0" function="initiating">i put the  
 fire .. out</12></A08>  
 1782 <T move="follow-up"><12 clauses="1" errors="0" function="responding">a you say out  
 in the end</12></T>  
 1783 <Kelly move="follow-up"><12 clauses="1" errors="0" function="responding">no no no</  
 12></Kelly>  
 1784 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok . A10</12>  
 </T>  
 1785 <A10 move="response"><12 clauses="1" errors="0" function="responding">firefighter</  
 12></A10>  
 1786 <T move="follow-up"><12 clauses="1" errors="0" function="responding">firefighter!  
 very good</12><11 function="initiating">pero tu ya has salido</11><12 clauses="2"  
 errors="0" function="initiating">A07 . do you want to be volunteer? . go</12></T>  
 1787 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">((xxx))((  
 xxx))</12></Kelly>  
 1788 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">ok ((xxx)) the  
 firefighter . is a @piromano</12><12 clauses="2" errors="0" function="initiating">  
 its not a job . its the guy who puts the fire . in the forest</12></T>  
 1789 <Kelly move="follow-up"><12 clauses="1" errors="0" function="responding">o sets</12  
 ></Kelly>  
 1790 <T move="follow-up"><12 clauses="1" errors="0" function="responding">a sets the  
 fire . is different</12></T>  
 1791 ...  
 1792 <T move="initiation"><12 clauses="1" errors="0" function="control">sh:: pay  
 attention</12><11 function="initiating">a ver que palabras elige</11><11 function="initiating">bueno the @first @word si que es la misma . va a decir . @i y a ver que  
 mas dira</11><12 clauses="1" errors="0" function="initiating">attention</12></T>  
 1793 .....((Kellys really soft voice))  
 1794 <A07 move="initiation"><12 clauses="1" errors="0" function="initiating">i crest=</  
 12></A07>  
 1795 <Kelly move="follow-up"><12 clauses="1" errors="0" function="responding">arrest</12  
 ></Kelly>  
 1796 <A07 move="initiation">the people</A07>  
 1797 <T move="initiation">A09?</T>  
 1798 <A09 move="response"><12 clauses="1" errors="0" function="responding">((xxx))</12><  
 /A09>  
 1799 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ok . good .  
 are you a volunteer?</12><12 clauses="1" errors="0" function="initiating">you can

sit down</12><11 function="control">no no A07 . esas cosas no se hacen nunca . eso  
 es en el patio</11><11 function="control">no me hace gracia!</11><11 function="control">que quieres? volver a estar castigado en los recreos?</11><11 function="control">... sientate bien ...</11><12 clauses="1" errors="0" function="initiating">A10 . whats your question?</12><11 function="initiating">como?</11><12 clauses="1" errors="0" function="initiating">in english</12></T>  
 1800 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">can i to the toilet?</12></A10>  
 1801 <T move="follow-up"><12 clauses="1" errors="0" function="responding">can i to the toilet</12><11 function="initiating">no se lo que quieres hacer</11><11 function="initiating">me ha dicho . puedo el baño?</11><11 function="initiating">como se dice ir?</11></T>  
 1802 <A13 move="response"><12 clauses="1" errors="0" function="responding">go</12></A13>  
 1803 <T move="response"><12 clauses="1" errors="0" function="responding">yes . you can go to the toilet</12><11 function="initiating">la palabra @go es lo mas importante ahí</11></T>  
 1804 <A09 move="initiation"><12 clauses="1" errors="0" function="initiating">i cut the peoples hair</12></A09>  
 1805 <T move="initiation">A05?</T>  
 1806 <A05 move="response"><12 clauses="1" errors="0" function="responding">hairdresser</12></A05>  
 1807 <T move="follow-up"><12 clauses="1" errors="0" function="responding">hairdresser</12></T>  
 1808 <A13 move="response"><11 function="responding">no::: </11></A13>  
 1809 <T move="initiation"><11 function="initiating">bueno A05 venga la ultima</11><12 clauses="1" errors="0" function="initiating">the last volunteer</12></T>  
 1810 <A09 move="initiation"><11 function="initiating">ya y A14 que?</11></A09>  
 1811 ..  
 1812 <T move="initiation"><11 function="initiating">como ya han dicho todas a ver esta</11></T>  
 1813 <A09 move="response"><11 function="responding">es facil</11></A09>  
 1814 <A05 move="response"><12 clauses="1" errors="0" function="responding">i -</12></A05>  
 1815 .....(soft voices).....  
 1816 <A05 move="initiation">on the blackboard<12 clauses="1" errors="0" function="initiating">i write on the blackboard</12></A05>  
 1817 <T move="follow-up"><12 clauses="1" errors="0" function="responding">what is that A12</12></T>  
 1818 <A12 move="response"><12 clauses="1" errors="0" function="responding">teacher</12></A12>  
 1819 <T move="follow-up"><12 clauses="1" errors="0" function="responding">teacher very good A12 very good</12><12 clauses="1" errors="0" function="initiating">so now we are going to write that sentences</12></T>  
 1820 </transcription>  
 1821 </episode>  
 1822  
 1823  
 1824  
 1825  
 1826 <episode>  
 1827 <number>20140313-001</number>  
 1828 <duration>788</duration>  
 1829 <subject>Science (first cycle)</subject>  
 1830 <participants>A05 A07 A08 A09 A10 A11 A12 A13 A14 X XXX T</participants>  
 1831 <comment>Questions about jobs. Low context because they are not using visuals or any other kind of aids at all. Low demanding, because although they are creating sentences (HOTS) they are using models very familiar for them.</comment>  
 1832 <task>  
 1833 <role>high</role>  
 1834 <context>low</context>  
 1835 <demand>low</demand>  
 1836 </task>  
 1837 <auxiliar>Yes</auxiliar>  
 1838 <transcription>  
 1839 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok. listen. listen very carefully</12><12 clauses="1" errors="0" function="initiating">its very difficult</12><12 clauses="4" errors="0" function="initiating">for the next activity we need volunteers . so if you are a volunteer .. you go to the front and you ask a question</12><12 clauses="1" errors="0" function="initiating">for example im a volunteer ((with kid voice))teacher teacher im a volunteer</12></T>  
 1840 <Kelly move="follow-up"><12 clauses="1" errors="0" function="responding">yes . volunteer</12></Kelly>

1841 <T move="initiation"><12 clauses="4" errors="0" function="initiating">i come here  
and i say em: ... who is the person . who cuts the peoples hair? A12?</12></T>  
1842 <A12 move="response"><12 clauses="1" errors="0" function="responding">hairdresser</  
12></A12>  
1843 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">hairdresser .  
do you understand?</12></T>  
1844 <X move="response"><12 clauses="1" errors="0" function="responding">yes</12></X>  
1845 <T move="initiation"><12 clauses="1" errors="0" function="initiating">is the same  
as yesterday but no reading</12><11 function="initiating">que diferencia habia ayer  
? ayer @you @could @read</11><12 clauses="1" errors="0" function="initiating">today  
you have to use your (xxx)</12><12 clauses="1" errors="0" function="initiating">ok  
. volunteers</12><12 clauses="1" errors="0" function="initiating">A07 . come to  
the front</12></T>  
1846 ((indistinct voices))  
1847 <T move="initiation"><12 clauses="1" errors="0" function="control">listen listen  
listen</12></T>  
1848 ((noises))  
1849 <A07 move="initiation"><12 clauses="1" errors="0" function="initiating">who ((xxx))  
((xxx)) arrest?</12></A07>  
1850 <T move="initiation"><12 clauses="1" errors="0" function="initiating">who is ((xxx))  
) who is arrest?</12><12 clauses="1" errors="0" function="initiating">is?</12></T>  
1851 <A13 move="response"><12 clauses="1" errors="0" function="responding">people</12></  
A13>  
1852 ..  
1853 <T move="initiation"><12 clauses="1" errors="1" function="initiating">who arrest  
people</12></T>  
1854 ...  
1855 <T move="initiation">A13</T>  
1856 <A13 move="response">A05</A13>  
1857 <T move="follow-up"><12 clauses="1" errors="1" function="responding">no . is too  
slow</12><12 clauses="1" errors="0" function="initiating">volunteers volunteers</12  
><11 function="initiating">tienes que ser mas rapido . si no no me vale . nos  
aburrimos muchisimo mientras piensas</11><12 clauses="1" errors="0" function="initiating">@a @ver listen to A11 please</12></T>  
1858 <A11 move="initiation"><12 clauses="1" errors="0" function="initiating">i . (xxx)</  
12></A11>  
1859 <T move="initiation"><12 clauses="1" errors="0" function="initiating">you have to  
ask . whats?</12></T>  
1860 <A11 move="response"><12 clauses="1" errors="0" function="responding">whats (xxx)</  
12></A11>  
1861 <T move="initiation"><12 clauses="1" errors="0" function="initiating">whats?</12></  
T>  
1862 <A11 move="response"><11 function="responding">ninos</11></A11>  
1863 <T move="initiation"><12 clauses="1" errors="0" function="initiating">a whats ninos  
in english</12><12 clauses="1" errors="0" function="initiating">Kelly whats ninos  
in english?</12></T>  
1864 <Kelly move="response"><12 clauses="1" errors="0" function="responding">children</  
12></Kelly>  
1865 <T move="follow-up"><12 clauses="1" errors="0" function="responding">children</12><  
/T>  
1866 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">in the  
school</12></A10>  
1867 <T move="initiation"><11 function="initiating">preguntale tu si quieres</11></T>  
1868 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">teacher</12  
></A10>  
1869 <A13 move="response"><11 function="responding">si</11></A13>  
1870 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no is not a  
teacher</12></T>  
1871 <A11 move="initiation"><11 function="initiating">A08</11></A11>  
1872 <A08 move="response"><12 clauses="1" errors="0" function="responding">bus driver</  
12></A08>  
1873 <A11 move="follow-up"><12 clauses="1" errors="0" function="responding">yes</12></  
A11>  
1874 <T move="initiation"><12 clauses="1" errors="0" function="initiating">its the bus  
driver? ok good</12></T>  
1875 ((claps))  
1876 <T move="initiation"><12 clauses="1" errors="0" function="initiating">are you a  
volunteer? ok</12></T>  
1877 ..  
1878 <A08 move="initiation"><12 clauses="1" errors="2" function="initiating">can cuts  
the people hair</12></A08>

1879 <T move="follow-up"><12 clauses="1" errors="0" function="responding">e e wait a  
second . </12><12 clauses="2" errors="0" function="responding">can cuts the people  
hair . whats can?</12><11 function="initiating">sera @i</11></T>  
1880 <A08 move="initiation"><12 clauses="1" errors="1" function="initiating">i cut the  
people hair</12>..A11</A08>  
1881 <A11 move="response"><12 clauses="1" errors="0" function="responding">hairedresser</  
12></A11>  
1882 <A08 move="follow-up"><12 clauses="1" errors="0" function="responding">yes</12></  
A08>  
1883 <T move="initiation"><12 clauses="1" errors="0" function="initiating">another  
volunte::r . A12</12></T>  
1884 ((noises))  
1885 ...  
1886 <T move="initiation"><12 clauses="3" errors="0" function="initiating">e e e wait a  
second . im going to change the topic . no jobs</12><11 function="initiating">  
sabeis lo que son jobs? no se puede de jobs . de otra cosa</11></T>  
1887 ....  
1888 <A12 move="initiation"><12 clauses="1" errors="0" function="initiating">i am a</12>  
</A12>  
1889 <T move="initiation"><11 function="initiating">sabes que creo yo A12? que aun no lo  
habias pensado de todo cuando te presentaste a voluntaria hacemos una cosa . te  
sientas y lo piensas mejor y alguien que lo tenga pensado</11><12 clauses="1"  
errors="0" function="initiating">put your hands up</12><11 function="initiating">  
solo A08 @and A11?</11><12 clauses="1" errors="0" function="initiating">only A08  
and A11?</12></T>  
1890 ..  
1891 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok A08 you  
can come ... </12><12 clauses="1" errors="0" function="initiating">no jobs</12></T>  
1892 <A08 move="initiation"><12 clauses="1" errors="0" function="initiating">i have  
shorts</12></A08>  
1893 <T move="response"><12 clauses="1" errors="0" function="responding">i have?</12></T>  
>  
1894 <A08 move="response"><12 clauses="1" errors="0" function="responding">shorts</12></  
A08>  
1895 <T move="response"><12 clauses="1" errors="0" function="initiating">i have shorts?<  
/12></T>  
1896 <A08 move="response"><12 clauses="1" errors="0" function="responding">no</12></A08>  
1897 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">swords</  
12></Kelly>  
1898 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">a SWORDS .  
swords . no shorts</12><12 clauses="5" errors="0" function="initiating"> e e e no  
wait a second wait a second . its not enough . many people have swords . romans  
have swords . nights have swords . you have to give more clues</12></T>  
1899 <A08 move="initiation"><12 clauses="1" errors="1" function="initiating">i live in  
houses</12></A08>  
1900 <A10 move="response"><12 clauses="1" errors="0" function="responding">romans</12></  
A10>  
1901 <A08 move="follow-up"><12 clauses="1" errors="0" function="responding">yes</12></  
A08>  
1902 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ok good</12></  
T>  
1903 <Kelly move="follow-up"><12 clauses="1" errors="0" function="interpersonal">good  
job</12></Kelly>  
1904 <T move="initiation"><12 clauses="1" errors="0" function="initiating">more  
volunteers er A07</12></T>  
1905 ....  
1906 <A07 move="initiation"><12 clauses="1" errors="0" function="initiating">i .. the  
live in caves ... A05</12></A07>  
1907 <A05 move="response"><12 clauses="1" errors="0" function="responding">cleopatra</12>  
></A05>  
1908 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">do you think  
so?</12><12 clauses="2" errors="0" function="initiating">cleopatra lives in caves .  
i dont really think so</12></T>  
1909 <A07 move="initiation">A09</A07>  
1910 <A09 move="response"><12 clauses="1" errors="0" function="responding">cavemen</12><  
/A09>  
1911 ((cheers))  
1912 <T move="initiation"><12 clauses="1" errors="0" function="initiating">more  
volunteers . A11</12></T>  
1913 ...



1914 <T move="initiation"><12 clauses="1" errors="0" function="initiating">@de true or false</12><12 clauses="1" errors="0" function="initiating">so you can say . its true or false?</12></T>

1915 <A11 move="initiation"><12 clauses="1" errors="0" function="initiating">its true or false teacher write=</12></A11>

1916 <T move="response"><12 clauses="1" errors="0" function="responding">a teachers is jobs</12><11 function="initiating">no se puede de jobs</11><11 function="initiating">esa es la que tenias pensada</11><12 clauses="1" errors="0" function="initiating">no jobs no jobs</12><11 function="initiating">A12 ya te la sabes entera? pues venga</11><11 function="initiating">es que A12 estaba pensando . que antes no habia pensado de todo</11></T>

1917 <A12 move="initiation"><12 clauses="1" errors="0" function="initiating">i am a ... i have a a cake</12></A12>

1918 <T move="response">mmmm</T>

1919 ....

1920 <A12 move="initiation">A09</A12>

1921 <A09 move="response"><12 clauses="1" errors="0" function="responding">cavemen</12></A09>

1922 <T move="follow-up"><12 clauses="1" errors="0" function="responding">cavemen </12><11 function="initiating">te ha tocado la misma respuesta que suerte</11></T>

1923 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok more vounteers ((voices)) listen!</12><11 function="initiating">no no no me interesa</11><12 clauses="1" errors="0" function="initiating">no jobs no history</12></T>

1924 <A10 move="response">oh:::</A10>

1925 <T move="initiation">A07</T>

1926 <A07 move="initiation"><11 function="initiating">puedo de animales?</11></A07>

1927 <T move="response"><12 clauses="2" errors="0" function="responding">we havent studied animals yet no no animals</12><12 clauses="3" errors="0" function="initiating">you can choose . things we do during the day like em you know study breakfast lunch . you can choose . what else</12></T>

1928 <A12 move="response"><12 clauses="1" errors="0" function="responding">landscapes</12></A12>

1929 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">((xxx))</12></Kelly>

1930 <T move="follow-up"><12 clauses="1" errors="0" function="responding">landscapes</12></T>

1931 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">transportation?</12></Kelly>

1932 <T move="follow-up"><12 clauses="2" errors="0" function="responding">a transportation yes cars bus . or landscapes</12><11 function="initiating">mira como A12 te tienes que sentar y pensar primero</11></T>

1933 <T move="initiation"><12 clauses="1" errors="0" function="initiating">volunteers . A08</12><12 clauses="1" errors="0" function="initiating">remember no jobs no history</12></T>

1934 <A08 move="initiation"><12 clauses="1" errors="0" function="initiating">>true or false?</12><12 clauses="1" errors="0" function="initiating">the mor- .. the breakfast</12></A08>

1935 <T move="response"><12 clauses="1" errors="0" function="responding">the what?</12></T>

1936 <A13 move="response"><12 clauses="1" errors="0" function="responding">the breath</12></A13>

1937 <T move="initiation"><11 function="control">si hablais vosotros no puedo escucharla a ella</11><11 function="control">es que simplemente no te oi</11></T>

1938 <A08 move="initiation">((xxx))</A08>

1939 <T move="response"><12 clauses="1" errors="0" function="responding">a you have to ask whats antes in english?</12></T>

1940 <A08 move="initiation"><12 clauses="1" errors="0" function="initiating">whats antes in english?</12></A08>

1941 <T move="initiation"><12 clauses="1" errors="0" function="initiating">whats antes in english Kelly</12></T>

1942 <Kelly move="response"><12 clauses="1" errors="0" function="responding">before</12></Kelly>

1943 <T move="follow-up"><12 clauses="1" errors="0" function="responding">before</12></T>

1944 <A08 move="initiation"><12 clauses="1" errors="1" function="initiating">before breakfast is shower?</12></A08>

1945 ..

1946 <X move="response"><12 clauses="1" errors="0" function="responding">>false</12></X>

1947 ..

1948 <A10 move="response"><12 clauses="1" errors="0" function="responding">>false</12></A10>

## Appendix F. Annotated transcriptions (Main Study)

1949 <A08 move="follow-up"><12 clauses="1" errors="0" function="responding">yes</12></A08>

1950 <T move="initiation"><12 clauses="1" errors="0" function="initiating">e e e wait a second . </12><12 clauses="1" errors="0" function="initiating">before breakfast is the shower</12><11 function="initiating">por que falso?</11><11 function="initiating">tan dificil es</11><12 clauses="1" errors="0" function="initiating">have a shower and then have breakfast?</12><11 function="initiating">nadie en clase @first @shower @and @then @have @breakfast</11></T>

1951 <A13 move="response"><11 function="responding">yo</11></A13>

1952 <T move="initiation"><12 clauses="1" errors="0" function="initiating">me for example first i have a shower and then i have breakfast</12><11 function="initiating">esa era un poco complicada</11><11 function="initiating">pero bueno valia tanto @false como @true porque tenemos que creer al que contesta</11><11 function="initiating">pero bueno . la pregunta estaba bien construida A08 . muy bien</11><12 clauses="1" errors="0" function="initiating">do you have another one? ok . come</12><11 function="initiating">es que A07 estaba pensando de antes</11></T>

1953 <A07 move="initiation"><12 clauses="1" errors="1" function="initiating">i the sea</12></A07>

1954 <T move="follow-up"><12 clauses="1" errors="1" function="initiating">i the sea?</12>><11 function="initiating">yo el mar</11></T>

1955 <A07 move="response"><11 function="responding">no</11></A07>

1956 <A13 move="follow-up"><11 function="responding">yo el rio</11></A13>

1957 <T move="follow-up"><11 function="responding">no the sea es el mar</11></T>

1958 ..

1959 <A07 move="initiation"><11 function="initiating">queria decir una cosa que no la se decir</11></A07>

1960 <T move="response"><11 function="responding">a ver . dimela al oido</11></T>

1961 ...

1962 <T move="initiation"><11 function="initiating">huy eso es muy complicado no lo sabemos decir nadie para que lo vas a preguntar si no lo sabemos no sabemos ni decirlo</11></T>

1963 <A13 move="response"><11 function="responding">bueno bueno</11></A13>

1964 <A07 move="response"><11 function="responding">que anda por el mar</11></A07>

1965 <T move="response"><11 function="responding">bueno ya ya pero eso no lo sabemos decir</11><12 clauses="1" errors="0" function="initiating">ok A11</12><11 function="initiating">pero que no sea de @jobs ni de @history</11><11 function="initiating">no es ni de @jobs ni de @history? ok</11></T>

1966 ..

1967 <A11 move="initiation"><12 clauses="1" errors="0" function="initiating">>true or false</12></A11>

1968 ..

1969 <T move="initiation"><12 clauses="1" errors="0" function="control">sit down sit down sit down</12><11 function="initiating">y la piensas</11>A10</T>

1970 ...

1971 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">>true or false</12></A10>

1972 ....

1973 <T move="initiation"><12 clauses="1" errors="0" function="initiating">have breakfast</12></T>

1974 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">have breakfast</12></A10>

1975 <T move="initiation"><12 clauses="1" errors="0" function="initiating">what was that ?</12></T>

1976 <A07 move="response"><11 function="responding">acabe</11></A07>

1977 <T move="response"><11 function="responding">a pues si</11></T>

1978 ..

1979 <T move="initiation"><12 clauses="1" errors="0" function="initiating">after</12></T>

1980 <A10 move="response"><12 clauses="1" errors="0" function="responding">after</12></A10>

1981 <T move="follow-up"><12 clauses="1" errors="0" function="responding">no @entonces after breakfast</12></T>

1982 <A10 move="initiation"><12 clauses="1" errors="0" function="initiating">after breakfast study</12></A10>

1983 <T move="follow-up"><12 clauses="1" errors="0" function="responding">so it is true that after breakfast you study?</12></T>

1984 <A08 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A08>

1985 <T move="initiation"><12 clauses="1" errors="0" function="initiating">>true or false ?</12></T>

1986 <A13 move="response"><12 clauses="1" errors="0" function="responding">true</12></A13>

1987 <T move="follow-up"><12 clauses="3" errors="0" function="initiating">its true . after breakfast no no no . after breakfast you come to school and then you go to the break</12><12 clauses="2" errors="0" function="initiating">after breakfast you come to school . so its true</12><11 function="initiating">bueno se ha acabado esta actividad . se ha acabado</11><12 clauses="1" errors="0" function="initiating">its over</12><12 clauses="1" errors="0" function="initiating">ok one more</12><11 function="initiating">A07 si que puede venir porque estaba pensandose una</11></T>

1988 <A13 move="initiation"><11 function="initiating">falta vestirse</11></A13>

1989 <T move="response"><11 function="responding">bueno de acuerdo . pero no ha dicho justo depues . quien se acuerda como se decia JUSTO depues</11></T>

1990 <A07 move="response"><12 clauses="1" errors="0" function="responding">jus</12></A07>

1991 <T move="follow-up"><11 function="responding">no jus no</11><12 clauses="1" errors="0" function="initiating">just</12></T>

1992 <A10 move="response"><12 clauses="1" errors="0" function="responding">just</12></A10>

1993 <T move="follow-up"><11 function="responding">a tenemos que preguntarle a Kelly si es correcta esa frase</11><12 clauses="3" errors="0" function="initiating">we were thinking yesterday about saying . just after breakfast</12></T>

1994 <Kelly move="response"><12 clauses="1" errors="0" function="responding">((xxx))</12></Kelly>

1995 <T move="follow-up"><12 clauses="1" errors="0" function="responding">so just after breakfast</12><11 function="initiating">Kelly nos dice otra palabra que ya sabemos . dice que si decimos right tambien es justo depues</11><12 clauses="1" errors="0" function="initiating">right after breakfast i put my clothes on or right after break i study or right after lunch i</12></T>

1996 <A13 move="response"><12 clauses="1" errors="0" function="responding">brush your teeth</12></A13>

1997 <T move="follow-up"><12 clauses="1" errors="0" function="responding">exactly</12><12 clauses="1" errors="0" function="initiating">ok ...</12></T>

1998 <A07 move="response"><12 clauses="1" errors="0" function="responding">i ((xxx)) ((xxx)) the water</12></A07>

1999 ...

2000 <T move="response"><11 function="responding">tu veras como haces . alla tu</11><11 function="responding">tu sabes tu sabes lo que estas haciendo</11></T>

2001 <X move="initiation"><12 clauses="1" errors="0" function="initiating">boat</12></X>

2002 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">boat?</12></Kelly>

2003 <A07 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A07>

2004 ((claps))

2005 <T move="initiation"><11 function="initiating">solo nos quedaban A07 y A11 porque se habian quedado pensando una . solo por eso</11><12 clauses="1" errors="0" function="initiating">ok A11</12></T>

2006 <A11 move="initiation"><12 clauses="1" errors="0" function="initiating">is true or false</12></A11>

2007 <T move="follow-up"><12 clauses="1" errors="0" function="initiating">true or false . is it true or false that-</12></T>

2008 <A11 move="initiation"><12 clauses="1" errors="0" function="initiating">is it true or false that- .. morning ... lunch?</12></A11>

2009 <T move="follow-up">a::::<12 clauses="2" errors="0" function="responding">i know what you mean</12><12 clauses="1" errors="0" function="initiating">is it true or false that you have lunch in the morning</12><11 function="initiating">yo creo que todos la sabeis</11><12 clauses="1" errors="0" function="initiating">all together</12></T>

2010 <X move="response"><12 clauses="1" errors="0" function="responding">fa:::lse</12></X>

2011 <T move="follow-up"><12 clauses="1" errors="0" function="responding">very good A11 very good</12><11 function="initiating">oye A11 ha hecho una muy complicada </11><11 function="initiating">pero veis que buena idea esa frase</11><12 clauses="2" errors="0" function="initiating">is it true or false that i have lunch in the morning? is it true or false that i have lunch at night</12><11 function="initiating">quien sabe lo que es night</11></T>

2012 <A13 move="response"><11 function="responding">por la manana</11></A13>

2013 <T move="initiation"><11 function="initiating">morning sabeis lo que es . cuando se dice good morning</11></T>

2014 <A14 move="response"><11 function="responding">buenos dias</11></A14>

2015 <T move="follow-up"><11 function="responding">claro</11><11 function="initiating">cuando se dice good night</11></T>

2016 <A07 move="response"><11 function="responding">adios</11></A07>



## Appendix F. Annotated transcriptions (Main Study)

2017 <A13 move="response"><11 function="responding">a la noche</11></A13>  
 2018 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes exactly</12><12 clauses="1" errors="0" function="initiating">so do you have lunch at night?</12></T>  
 2019 <A10 move="response"><12 clauses="1" errors="0" function="responding">no</12></A10>  
 2020 <T move="initiation"><12 clauses="1" errors="0" function="initiating">no</12><12 clauses="1" errors="0" function="initiating">is it true that you have breakfast in the morning?</12></T>  
 2021 <A13 move="response"><12 clauses="1" errors="0" function="responding">ye::::s</12></A13>  
 2022 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes its true</12><11>asi que muy buena idea A11 ahora ya sabemos decir mas cosas muy bien</11></T>  
 2023  
 2024 </transcription>  
 2025 </episode>  
 2026  
 2027  
 2028  
 2029  
 2030  
 2031  
 2032 <episode>  
 2033 <number>20140317-001</number>  
 2034 <duration>561</duration>  
 2035 <comment>picture description by the auxiliar. The context is low because they cannot see the picture, they have to rely just in words. The demand is high because the instructions for the picture are hard to understand for their level. The role is clearly low, is the auxiliar who produces the input</comment>  
 2036 <subject>Science (first cycle)</subject>  
 2037 <participants>A05 A07 A08 A09 A10 A11 A12 A13 A14 X XXX T</participants>  
 2038 <task>  
 2039 <role>low</role>  
 2040 <context>low</context>  
 2041 <demand>high</demand>  
 2042 </task>  
 2043 <auxiliar>Yes</auxiliar>  
 2044 <transcription>  
 2045 <T move="initiation"><12 clauses="1" errors="0" function="initiating">ok todays activity is .. ah::: </12><12 clauses="1" errors="0" function="initiating">well i need Kelly's help Kelly can you help</12></T>  
 2046 <Kelly move="response"><12 clauses="1" errors="0" function="responding">yes</12></Kelly>  
 2047 <T move="initiation"><12 clauses="2" errors="0" function="initiating">ok good because i'm going to take a book i have here .. </12><12 clauses="1" errors="0" function="initiating">where's my book .. </12><12 clauses="1" errors="0" function="initiating">the @conecemento @do @medio's book ..</12><11 function="control">A15 estoy hartito llevais un rato larguisimo haciendo monerias</11><12 clauses="1" errors="0" function="initiating">no no no no no this book </12><12 clauses="6" errors="0" function="initiating">so today here there is a picture you can't see . kelly can see and you have to take a piece of paper . so she is going to tell you what's in the picture and you have to draw</12><11 function="initiating">que lo vemos Kelly cuidado!</11><12 clauses="3" errors="0" function="initiating">be careful so you have to draw what Kelly says it is in the picture </12><12 clauses="1" errors="0" function="initiating">take a piece of paper </12><12 clauses="1" errors="0" function="initiating">take a pencil</12><11 function="initiating">el de antes el de antes</11><12 clauses="1" errors="0" function="initiating">take a pencil the title is draw</12><11 function="initiating">sabeis escribir draw</11></T>  
 2048 <XXX><11 function="initiating">si</11></XXX>  
 2049 <A13 move="initiation"><11 function="initiating">de erre o o</11></A13>  
 2050 <T move="response"><11 function="responding">como se escribe no draw draw se escribe asi</11></T>  
 2051 <A10 move="initiation"><11 function="initiating">necesito papel</11></A10>  
 2052 <T move="response"><11 function="responding">necesitas papel pues ya no te queda te tengo que regalar una mia bueno no importa no importa que acabamos antes</11></T>  
 2053 <A09 move="initiation"><11 function="initiating">yo empiezo por aqui</11></A09>  
 2054 <T move="initiation"><12 clauses="1" errors="0" function="initiating">draw</12><11 function="initiating">si venga venga va</11></T>  
 2055 <A09 move="initiation"><11 function="initiating">para hacer mas ((xxx))</11></A09>  
 2056 <T move="initiation"><12 clauses="1" errors="0" function="initiating">pay attention to Kelly</12><11 function="initiating">a espera espera</11><12 clauses="3" errors="0" function="initiating">do you know what is right and left? because you are going

to need to say right and left</12><11 function="initiating">os acordais</11><12 clauses="1" errors="0" function="initiating">right and left</12></T>

2057 <A07 move="response"><11 function="responding">como en el juego</11></A07>

2058 <T move="follow-up"><11 function="responding">exacto right and left os acordais no</11><12 clauses="1" errors="0" function="initiating">ok so listen and draw</12></T>

2059 <X move="initiation"><11 function="initiating">((xxx))</11></X>

2060 <T move="initiation"><12 clauses="2" errors="0" function="initiating">a Kelly wait a second All needs to give paper to ((xxx))</12><11 function="initiating">quien necesita papel</11></T>

2061 <A07 move="initiation"><11 function="initiating">es un dictado?</11></A07>

2062 <T move="response"><12 clauses="2" errors="0" function="responding">more or less . you have to draw</12><11 move="initiation">no sabes lo que es draw</11></T>

2063 <A10 move="response"><11 function="responding">dibujar</11></A10>

2064 <T move="follow-up"><12 clauses="1" errors="0" function="responding">of course of course</12></T>

2065 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">ok at the very top the top there is sky ..</12></Kelly>

2066 <T move="initiation"><11 function="control">no os veo hacer nada</11></T>

2067 <X move="initiation"><11 function="initiating">cielo</11></X>

2068 <T move="response"><11 function="responding">no se</11></T>

2069 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">like this ((xxx))</12></Kelly>

2070 <A09 move="initiation"><11 function="initiating">((xxx)) aqui?</11></A09>

2071 <Kelly move="response"><12 clauses="1" errors="0" function="responding">aha</12></Kelly>

2072 <T move="initiation"><12 clauses="1" errors="0" function="initiating">All needs to get paper</12></T>

2073 <X move="initiation"><11 function="initiating">el cielo</11></X>

2074 <T move="response"><12 clauses="2" errors="0" function="responding">sh::: no questions you have to listen ..</12></T>

2075 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">ok how detailed you want this?</12></Kelly>

2076 <T move="response"><12 clauses="1" errors="0" function="responding">i think five elements is enough</12></T>

2077 <Kelly move="initiation"><12 clauses="2" errors="0" function="initiating">ok ah then you have there is land on the right side . land</12></Kelly>

2078 <T move="follow-up"><11 function="initiating">mmm claro si no os acordais lo que es land pues hay que saberlo pues eso lo dejamos sin dibujar si no entiendes lo que es land no lo puedes dibujar</11><12 clauses="1" errors="0" function="initiating">can you ((xxx)) that</12></T>

2079 <A09 move="response"><11 function="responding">es como island solo que</11></A09>

2080 <T move="follow-up"><12 clauses="2" errors="0" function="responding">ah land is similar to island very good observation</12></T>

2081 <A10 move="response"><11 function="responding">island es island</11></A10>

2082 <Kelly move="response"><12 clauses="1" errors="0" function="responding">is a country</12></Kelly>

2083 <T move="follow-up"><11 function="responding">yes iceland existe es un pais es island iceland es un pais que queda en el norte</11><12 clauses="1" errors="0" function="initiating">iceland is here</12></T>

2084 <A07 move="response"><11 function="responding">islandia</11></A07>

2085 ((noise))

2086 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">so we have sky at the top</12></Kelly>

2087 <T move="initiation"><11 function="control">que escuches no me preguntes ni mires pa mi tendras que mirar para Kelly</11></T>

2088 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">sky at the top land on the right side..</12></Kelly>

2089 <T move="initiation"><11 function="initiating">si no entendeis algo no lo dibujeis no os preocupeis</11></T>

2090 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">there is water under the sky . sky and water</12></Kelly>

2091 <T move="initiation"><12 clauses="4" errors="0" function="initiating">i have a question . water . what kind of water? a lake or a river?</12></T>

2092 <Kelly move="response"><12 clauses="1" errors="0" function="responding">a sea</12></Kelly>

2093 <T move="follow-up"><12 clauses="1" errors="0" function="responding">a sea</12></T>

2094 <A13 move="follow-up"><11 function="expressive">que facil</11></A13>

2095 ...

2096 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">there is</12></Kelly>

2097 <T move="initiation"><12 clauses="2" errors="0" function="initiating">wait a second All has a question</12><11>dime All</11></T>

## Appendix F. Annotated transcriptions (Main Study)

2098 <A11 move="response"><11 function="responding">que yo estoy ordenando</11></A11>  
2099 <T move="response"><11 function="responding">no es el momento para ordenar ponte a  
dibujar coges un papel y te pones a dibujar</11></T>  
2100 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">so we  
have a little sky at the top ..the sea</12></Kelly>  
2101 <T move="initiation"><11 function="initiating">date cuenta son dibujos son como un  
rectangulo tiene que caber todo en un rectangulo</11></T>  
2102 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">and then  
there are</12></Kelly>  
2103 <T move="initiation"><11 function="initiating">tiene que caber todo ahi el dibujo  
es asi tiene que caber todo ahi</11></T>  
2104 <Kelly move="initiation"><12 clauses="2" errors="0" function="initiating">there is  
an island . a small island</12></Kelly>  
2105 <A09 move="initiation"><11 function="initiating">a que hagamos</11></A09>  
2106 <T move="initiation"><11 function="initiating">lo que os mande teneis que hacerlo  
he dicho que es una foto os tiene que caber en una foto todo ..</11></T>  
2107 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">there is  
.. a line </12></Kelly>  
2108 <T move="initiation"><11 function="initiating">no no son tres fotos es una foto una  
esta todo en la misma foto claro</11></T>  
2109 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">there is  
a line of rocks</12></Kelly>  
2110 <A09 move="response"><11 function="responding">rocas</11></A09>  
2111 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">rocks  
there stands to the middle of the sea see the sky the sea land and rocks</12></  
Kelly>  
2112 <T move="initiation"><11 function="initiating">no me ensenes nada</11></T>  
2113 <Kelly move="follow-up"><12 clauses="1" errors="0" function="initiating">rocks</12>  
</Kelly>  
2114 <T move="initiation"><12 clauses="1" errors="0" function="initiating">we have one  
two three or four .. maybe two more</12></T>  
2115 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">ok there  
are trees on the land</12></Kelly>  
2116 <T move="initiation"><12 clauses="1" errors="0" function="initiating">@a @ver trees  
you know trees oh and the land of course you don't know land</12><11 function="initiating">si no sabeis land seguis sin saber land pues land hay que saberlo ahora  
lo aprenderemos no os preocupeis si no lo sabeis no os preocupeis no finlandia is  
finland islandia is iceland</11><12 clauses="1" errors="0" function="initiating">  
land is land</12></T>  
2117 <Kelly move="initiation"><12 clauses="1" errors="0" function="initiating">ok so we  
have the sky the sea the land the rocks the island and the trees on the land</12></  
Kelly>  
2118 <T move="initiation"><12 clauses="1" errors="0" function="initiating">maybe we have  
enough . we have enough . </12><12 clauses="1" errors="0" function="initiating">  
the picture has to be finished ok stop stop stop stop stop no colour no colour </12>  
><12 clauses="1" errors="0" function="initiating">Kelly can you show the picture?</  
12><11 function="initiating">mirad como era the picture</11></T>  
2119 <XXX move="response"><11 function="expressive">ala</11></XXX>  
2120 <T move="initiation"><12 clauses="1" errors="0" function="initiating">i help i help  
look at the picture</12></T>  
2121 ((noise))  
2122 <XXX move="initiation"><11 function="initiating">((xxx))</11></XXX>  
2123 <T move="initiation"><11 function="initiating">hay que escuchar</11><12 clauses="1"  
errors="0" function="initiating">it's similar to yours</12><11 function="initiating">  
>similar significa se parece</11><12 clauses="1" errors="0" function="initiating">  
it's similar to yours?</12></T>  
2124 <A10 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A10>  
>  
2125 <A07 move="response"><11 function="responding">el mio nada</11></A07>  
2126 <T move="initiation"><11 function="initiating">bueno supongo que the sky lo habeis  
hecho todos</11><12 clauses="1" errors="0" function="initiating">the sky yes or no  
</12></T>  
2127 <A05 move="response"><11 function="responding">si</11></A05>  
2128 <A10 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A10>  
>  
2129 <T move="initiation"><12 clauses="1" errors="0" function="initiating">the land did  
you draw the land</12></T>  
2130 <A10 move="response"><12 clauses="1" errors="0" function="responding">yes</12></A10>  
>  
2131 <T move="initiation"><12 clauses="1" errors="0" function="initiating">yes?</12><11  
function="initiating">tu no a ver ahora que .. land</11><12 clauses="1" errors="0"  
function="initiating">what is land in spanish?</12></T>

2132 <A13 move="response"><l1 function="responding">tierra</l1></A13>  
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 2134 <XXX move="initiation"><l1 function="initiating">((xxx))</l1></XXX>  
 2135 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">and then  
 Kelly said the sea</l2><l1 function="initiating">que era the sea</l1></T>  
 2136 <A13 move="response"><l1 function="responding">mar</l1></A13>  
 2137 <T move="follow-up"><l1 function="responding">mar</l1><l2 clauses="1" errors="0"  
 function="responding">and then she said some rocks rocks rocks</l2><l1 function="initiating">por que porque cerca del mar normalmente hay rocks</l1></T>  
 2138 <XXX move="initiation"><l1 function="initiating">((xxx))</l1></XXX>  
 2139 ((noise))  
 2140 <T move="initiation"><l1 function="initiating">y donde esta eso aqui no hay aqui no  
 hay no no no a ver land es tierra rocks es rocas aqui hay una rock aqui hay rocks  
 pequenas vale vale vale vale rocks</l1></T>  
 2141 <A12 move="initiation"><l1 function="initiating">((xxx))</l1></A12>  
 2142 <T move="response"><l2 clauses="1" errors="0" function="responding">you said island  
 </l2></T>  
 2143 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">((xxx))</l2></Kelly>  
 2144 <T move="initiation"><l1 function="initiating">island es isla</l1><l2 clauses="1"  
 errors="0" function="initiating">island and then</l2><l1 function="initiating">pero  
 A14 por que tienes que estar (xxx) cosas para molestar! y lo ultimo que os dijo  
 Kelly es</l1><l2 clauses="1" errors="0" function="initiating">some trees on the  
 land</l2><l1 function="initiating">en la tierra habia trees trees nadie sabe lo que  
 es claro trees desde cuando</l1><l2 clauses="1" errors="0" function="initiating">  
 the trees are on the sky</l2><l1 function="initiating">como en el cielo tu has  
 visto alguna vez arboles en el cielo ayayayaya ((laugh))</l1></T>  
 2145 </transcription>  
 2146 </episode>  
 2147  
 2148  
 2149 <episode>  
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 2151 <duration>412</duration>  
 2152 <subject>Science (first cycle)</subject>  
 2153 <participants>A05 A07 A08 A09 A10 A11 A12 A13 A14 X XXX T</participants>  
 2154 <comment>picture description by a student. is the same as 20140317-001, but it is  
 a student who produces the input, so high role</comment>  
 2155 <task>  
 2156 <role>high</role>  
 2157 <context>high</context>  
 2158 <demand>low</demand>  
 2159 </task>  
 2160 <auxiliar>Yes</auxiliar>  
 2161 <transcription>  
 2162 <T move="initiation"><l1 function="initiating">ok espero que os hayais fijado en  
 como lo ha hecho Kelly</l1><l2 clauses="1" errors="0" function="initiating">because  
 now i need a volunteer to do the same</l2></T>  
 2163 <XXX move="response"><l1 function="responding">(xxx)</l1></XXX>  
 2164 ((noise))  
 2165 <T move="initiation"><l1 function="initiating">a1 @volunteer le pongo picture y  
 tiene que explicarselo a los demas </l1><l2 clauses="1" errors="0" function="initiating">  
 A12 you want to do it?</l2></T>  
 2166 <A12 move="response"><l2 clauses="1" errors="0" function="responding">yes</l2></A12>  
 <T move="follow-up"><l2 clauses="1" errors="0" function="initiating">ok come</l2></T>  
 2168 ((noise...))  
 2169 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">don't show</l2><l1 function="initiating">no les ensenes, e</l1><l2 clauses="1" errors="0" function="initiating">is this picture ok listen to A12</l2><l1 function="initiating">ahora haceis otro rectangulo nuevo y haceis lo que os dice A12</l1></T>  
 2170 <A14 move="initiation"><l1 function="initiating">pero yo lo tengo que hacer aqui</l1></A14>  
 2171 <T move="response"><l1 function="responding">a que necesitas mas papel</l1><l2 clauses="1" errors="0" function="initiating">A11 please paper for A14</l2></T>  
 2172 <A10 move="response"><l1 function="responding">(xxx)</l1></A10>  
 2173 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">anyone needs paper? </l2><l2 clauses="1" errors="0" function="initiating">no ok A11 A09 y A14</l2></T>  
 2174 ((noise))  
 2175 <T move="initiation"><l1 function="initiating">(xxx)</l1></T>



2176 <XXX move="response"><11 function="responding">(xxx)</11></XXX>  
2177 <T move="follow-up"><12 clauses="1" errors="0" function="responding">yes</12><11  
esto lo sabes</11></T>  
2178 <XXX move="response"><11 function="responding">(xxx)</11></XXX>  
2179 <T move="initiation"><11 function="initiating">y despues sabes este exacto pues ya  
te llega eso si les tienes que decir mas o menos donde estan</11><12 clauses="1"  
errors="0" function="initiating">left right</12><11 function="initiating">por  
ejemplo lo que pasa es que esta esta en el centro entonces se dice in the middle</  
11></T>  
2180 <XXX move="response"><11 function="responding">(xxx)</11></XXX>  
2181 <T move="initiation"><12 clauses="1" errors="0" function="control">sh::: be quiet  
and listen </12><11 function="initiating">porque teneis que hacer lo que diga A12</  
11><11 function="initiating">y si no</11><12 clauses="1" errors="0" function="initiating">if you don't listen</12><11 function="initiating">que haceis nada</11><  
12 clauses="1" errors="0" function="initiating">you have to listen</12><11 function  
="initiating">si necesitas alguna palabra le preguntas a Kelly</11><12 clauses="1"  
errors="0" function="initiating">Kelly what's this?</12></T>  
2182 <A12 move="response"><12 clauses="1" errors="0" function="responding">city</12></  
A12>  
2183 <A13 move="initiation"><12 clauses="1" errors="0" function="initiating">city?</12><  
/A13>  
2184 <A12 move="response"><12 clauses="1" errors="0" function="responding">in the middle  
</12></A12>  
2185 <A13 move="response"><12 clauses="1" errors="0" function="responding">in the middle  
?</12></A13>  
2186 <T move="initiation"><11 function="control">no se habla vosotros habla A12 vosotros  
dibujais</11></T>  
2187 ((noise))  
2188 <T move="initiation"><11 function="initiating">dales tiempo a hacer eso dales  
tiempo</11><12 clauses="1" errors="0" function="initiating">a city is very  
difficult to draw</12><12 clauses="1" errors="0" function="initiating">city A12  
there is a city in the middle</12></ >  
2189 .....  
2190 <T move="initiation"><11 function="initiating">bueno luego acabais luego acabais  
luego haceis esos detalles</11><12 clauses="1" errors="0" function="initiating">  
continue</12><11 function="initiating">luego lo acabais</11></T>  
2191 <A12 move="initiation"><12 clauses="1" errors="0" function="initiating">trees and  
mountain</12></A12>  
2192 <T move="follow-up"><12 clauses="1" errors="0" function="responding">ah trees on a  
mountain</12><11 function="initiating">las dos cosas ah:: habeis entendido</11><12  
clauses="1" errors="0" function="initiating">trees on the mountain trees on the  
mountain</12></T>  
2193 <A10 move="response"><11 function="responding">(xxx)</11></A10>  
2194 <A13 move="initiation"><11 function="initiating">una montana?</11></A13>  
2195 <T move="response"><11 function="responding">lo que ha dicho A12</11><12 clauses="1"  
errors="0" function="initiating">trees on the mountain</12></T>  
2196 <A13 move="response"><11 function="responding">(xxx)</11></A13>  
2197 <T move="response"><12 clauses="1" errors="0" function="responding">no no</12><11  
function="initiating">es otra vez una foto es en la misma foto os esta diciendo la  
misma foto</11></T>  
2198 ...  
2199 <A10 move="initiation"><11 function="initiating">pero en donde</11></A10>  
2200 <T move="initiation"><11 function="initiating">A12 A10 tiene una pregunta</11></T>  
2201 <A10 move="initiation"><11 function="initiating">en donde</11></A10>  
2202 <T move="initiation"><11 function="initiating">en English donde lo hemos practicado  
muchisimo la semana pasada como era</11>...<12 clauses="1" errors="0" function="initiating">where</12></T>  
2203 <A10 move="initiation"><12 clauses="1" errors="1" function="initiating">where the  
mountains</12></A10>  
2204 <A12 move="response"><12 clauses="1" errors="0" function="responding">left</12></  
A12>  
2205 <A13 move="response"><11 function="responding">(xxx)</11></A13>  
2206 <T move="initiation"><12 clauses="1" errors="0" function="initiating">All your  
question</12></T>  
2207 <A11 move="initiation"><11 function="initiating">que si (xxx)</11></A11>  
2208 <T move="response"><11 function="responding">(xxx) claro claro</11><12 clauses="1"  
errors="0" function="initiating">on the left</12><11 function="initiating">ahora lo  
borras</11><12 clauses="1" errors="0" function="initiating">we need one more thing  
A12</12></T>  
2209 <A12 move="initiation"><12 clauses="1" errors="0" function="initiating">the river</  
12></A12>

2210 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">ah the river  
mmm interesting a river</l2></T>

2211 <A10 move="response"><l1 function="responding">(xxx)</l1></A10>

2212 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">ok you  
finished </l2><l2 clauses="1" errors="0" function="initiating">give me the book  
give me the book </l2><l2 clauses="1" errors="0" function="initiating">i picked the  
picture </l2><l2 clauses="1" errors="0" function="initiating">you're picture is  
similar or not?</l2><l1 function="initiating">se parece a la vuestra o no?</l1></T>

2213 <A10 move="response"><l1 function="responding">si</l1></A10>

2214 <T move="follow-up"><l1 function="responding">si a ver si es verdad</l1></T>

2215 <A05 move="initiation"><l2 clauses="1" errors="0" function="initiating">mountain</  
l2></A05>

2216 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">mountains the  
trees the city and the river? </l2><l2 clauses="1" errors="0" function="initiating  
>where is the river? a the river and the mountain?</l2><l1 function="initiating">a  
ya la veo bueno vale no esta mal</l1><l2 clauses="1" errors="0" function="initiating">yes good</l2><l1 function="initiating">la verdad A12 es que se parecen  
bastante eso quiere decir que lo has explicado bien se parece bastante veis tenemos  
</l1><l2 clauses="1" errors="0" function="initiating">the city the river the  
mountain @y the trees</l2><l1 function="initiating">si se parece bastante lo que  
pasa es que la montana A12 nos ha enganado un poco porque A12 nos ha dicho</l1><l2  
clauses="1" errors="0" function="initiating">the mountain on the left</l2><l1  
function="initiating">y no estaba exactamente on the left</l1></T>

2217 <XXX move="response"><l1 function="responding">(xxx)</l1></XXX>

2218 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">in the middle  
</l2><l1 function="initiating">alguien sabe que diferencia hay</l1><l2 clauses="1"  
errors="0" function="initiating">the mountain and the city</l2><l1 function="initiating">como se dice esta parte de la foto</l1></T>

2219 <Kelly move="initiation"><l2 clauses="1" errors="0" function="initiating">the  
bottom</l2></Kelly>

2220 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">the bottom .  
bottom? . top!</l2><l1 function="initiating">para la proxima vez top bottom  
entiendes la diferencia?</l1><l2 clauses="1" errors="0" function="initiating">the  
city is in the bottom </l2><l2 clauses="1" errors="0" function="initiating">the  
mountain on the top top bottom top bottom</l2><l1 function="initiating">espero que  
lo hayamos aprendido para otra vez que expliquemos una foto dime</l1><l2 clauses  
="1" errors="0" function="initiating">in Englis please</l2></T>

2221 <X move="initiation"><l2 clauses="1" errors="0" function="initiating">(xxx)</l2></X  
>

2222 <T move="response"><l2 clauses="1" errors="0" function="responding">ok you can go  
to the toilet</l2><l1 function="initiating">dime</l1></T>

2223 <A07 move="response"><l1 function="responding">(xxx)</l1></A07>

2224 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">ok now you  
have to paint the two pictures with colours </l2><l2 clauses="1" errors="0"  
function="initiating">what colour are the trees?</l2></T>

2225 <A14 move="response"><l2 clauses="1" errors="0" function="responding">green</l2></  
A14>

2226 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">what colour  
are the rivers?</l2></T>

2227 <A07 move="response"><l2 clauses="1" errors="0" function="responding">blue</l2></  
A07>

2228 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">ok blue and  
the sea?</l2></T>

2229 <A10 move="response"><l2 clauses="1" errors="0" function="responding">blue</l2></  
A10>

2230 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">and the  
cities?</l2></T>

2231 <A13 move="response"><l2 clauses="1" errors="0" function="responding">red orange</  
l2></A13>

2232 <T move="follow-up"><l2 clauses="1" errors="0" function="responding">of course of  
course a few colours red white yellow </l2><l2 clauses="2" errors="0" function="initiating">o and be careful the trees are not only green . they are green and?</l2>  
></T>

2233 <A09 move="response"><l2 clauses="1" errors="0" function="responding">brown</l2></  
A09>

2234 <A10 move="response"><l2 clauses="1" errors="0" function="responding">brown</l2></  
A10>

2235 <T move="initiation"><l2 clauses="1" errors="0" function="initiating">ok</l2><l1  
function="initiating">venga</l1><l2 clauses="1" errors="0" function="initiating">  
colour the pictures</l2></T>

2236 </transcription>

2237 </episode>

2238  
2239 </episodes>







# Resumen en castellano

Esta tesis doctoral realiza aportaciones al campo de la enseñanza del inglés desde el punto de vista del Análisis del Discurso en el contexto escolar. Más concretamente, se refiere al diseño de tareas para las clases CLIL/AICLE (*Content and Language Integrated Learning / Aprendizaje Integrado de Contenidos y Lengua*) y cómo estas influyen en la producción de la lengua L2 dependiendo de su naturaleza. En relación directa con esto, se estudia también cómo y en qué medida tanto el profesor como los alumnos utilizan la lengua materna o L1.

Se explora la hipótesis de que las tareas pedagógicas en el contexto de la adquisición de una segunda lengua o lengua extranjera pueden ser definidas en función de tres factores: el papel del alumnado en la tarea, la cantidad de apoyo contextual añadido a la tarea, y la demanda cognitiva. Para confirmar esta teoría se presenta un marco de investigación para el estudio de casos concretos, tratando de confirmar la utilidad pedagógica de los factores propuestos así como su robustez estadística.

CLIL/AICLE es un método de enseñanza de lenguas muy popular en muchos países, particularmente en Europa (Coyle, Hood, and Marsh, 2010). Cada vez son más los centros educativos en el ámbito europeo que implementan estos programas. El número de investigaciones sobre estas experiencias también ha ido en aumento en los últimos años. Mi interés en este tipo de enseñanza comenzó en 2004 en el Reino Unido, cuando en España aún se realizaba de manera muy experimental. Después de una primera etapa intentando comenzar la enseñanza de CLIL en los centros españoles, conseguí finalmente llevar a cabo mi experiencia en un centro de primaria en 2011. Durante el curso 2016/2017 trabajé en un colegio bilingüe de Calgary (Canadá) con la intención de enriquecer mis habilidades y conocimientos en materia de educación bilingüe, teniendo en cuenta que dicho país siempre

ha sido una referencia mundial en esta disciplina. Tanto durante los primeros años de búsqueda, como después de comenzar a implementar el programa observé la dificultad de encontrar información de utilidad práctica sobre la materia. Esto se debe en parte a la barrera que existe entre el conocimiento universitario y los centros de primaria y, por otra parte, por lo divergentes que son las ideas que transmiten los diferentes autores. Todo esto me empujó a investigar yo mismo cómo podría realizar el trabajo de la mejor forma posible.

Dos de las cuestiones que resultan más complejas para los profesores que realizan investigaciones en sus aulas son las siguientes; en primer lugar, encontrar un modelo descriptivo del Análisis del Discurso que dé respuesta, por una parte, a la posibilidad de ser un modelo ampliamente utilizado y que permita comparar, al menos en varios de sus aspectos, nuestro trabajo con otros anteriores –y también posteriores–; y por otra parte, que no resulte muy difícil de implementar en la práctica. En segundo lugar, se encuentra el tema de la categorización de las tareas que se realizan en clase. En la bibliografía especializada existen variadas taxonomías (Cummins, 2000; Robinson, 2007) y sin una lectura muy profunda de numerosos trabajos resulta muy difícil encontrar aquella que responde mejor a las necesidades del caso concreto del investigador. Estos motivos me empujaron a iniciar el trabajo de buscar tanto un modelo de Análisis del Discurso como una taxonomía de tareas que cumplan las condiciones que acabo de establecer.

La primera parte de esta tesis constituye el marco teórico sobre el que se fundamenta el estudio empírico de la segunda parte. El **capítulo 1** se refiere al uso de las lenguas en entornos plurilingües, que es el contexto del grupo de estudiantes objeto de este estudio (Zarobe and Lasagabaster, 2010; San Isidro Agrelo, 2010; Pérez Cañado, 2016b; Pavón Vázquez, 2018). Los centros plurilingües en la Comunidad Autónoma de Galicia son aquellos en los que además de impartir la enseñanza de materias en castellano y gallego, también se enseña al menos otra en alguna lengua extranjera, generalmente en inglés. Cada centro escolar busca su propio equilibrio entre las tres lenguas, siempre teniendo como objetivo lograr enseñar más o menos el mismo tiempo en cada una de ellas. En el caso de los participantes en este estudio, se trata de un colegio de primaria en el que se impartían en inglés las áreas de plástica y ciencias de la naturaleza.

En el **capítulo 2** se hace una aproximación teórica al concepto de CLIL, situando el estado actual de las investigaciones. Se comparan las diferentes maneras de implementar CLIL en el marco legislativo español. Actualmente existen dos posibilidades principales: los centros plurilingües y las secciones bilingües. Ese es el modelo que se aplica en Galicia en el momento presente. En los centros plurilingües se ha aprobado un proyecto educativo que fija la enseñanza CLIL como propia de los principios educativos del colegio, haciendo de esta una obligatoriedad para su alumnado y su profesorado. La administración educativa se encarga de proporcionar profesorado bilingüe para estos centros. Por el contrario, las secciones bilingües se implementan con un carácter provisional, teniendo cada año que confirmar que el centro va a impartir estas enseñanzas. Todo ello depende del consentimiento de cada una de las familias implicadas, de la existencia de profesorado con las competencias necesarias para llevarlo a cabo, y de la conformidad del profesorado para realizarlo. En este capítulo también se profundiza en ciertos detalles de la implementación de estos programas, como las asignaturas que acostumbran a ser objeto de ellos, o los requisitos que tienen que cumplir los profesionales que desean participar de la experiencia.

El **capítulo 3** recoge consideraciones sobre el Análisis del Discurso en el aula. En él se describe cómo se han segmentado las diferentes partes del discurso para su sistematización. Esta segmentación se ha realizado siguiendo una jerarquía de las unidades del discurso basada en la bibliografía analizada, principalmente a partir de una adaptación del modelo de Sinclair and Coulthard (1975). Estas unidades son: “episodio”, “movimiento” y “acto”. Esta última representa la unidad mínima del discurso, donde se producen las funciones lingüísticas, que suponen los rasgos pragmáticos que luego servirán para analizar la calidad de las producciones de los sujetos en la L2. La segmentación de los actos lingüísticos se ha realizado teniendo en cuenta el concepto de AS-unit (*Analysis of Speech Unit*) (Foster, Tonkyn, and Wigglesworth, 2000). Una AS-unit es una unidad de medida del Análisis del Discurso que queda configurada por cada cláusula independiente observada, más las cláusulas que dependen de esta, ya sea por coordinación, subordinación, etc. En el texto del capítulo se explican las razones por las que se ha decidido utilizar esta unidad de medida. Cada movimiento se ha etiquetado como “iniciación”, “respuesta” o “seguimiento”, todos

ellos términos extraídos del modelo clásico I-R-F, ampliamente utilizado en el área del Análisis del Discurso en el aula. Se han tenido en cuenta las funciones lingüísticas de los actos de habla realizadas por los sujetos de la investigación utilizando las categorías más generales posibles: “iniciación”, “respuesta”, “control del diálogo”, “expresivas” y “gestión interpersonal”. El uso de un número reducido de categorías posibles hace que resulte muy sencillo decidir la etiqueta con la que se anotará la parte correspondiente de las transcripciones. Para esto se ha diseñado un sistema de etiquetas “xml”. A partir de las transcripciones comentadas se han realizado medidas cuantitativas: el número de AS-units por segundo y el número de cláusulas por cada AS-unit. Los datos cualitativos proceden de consideraciones pragmáticas del discurso, es decir, las funciones lingüísticas de cada acto del habla (AS-unit). Además se han analizado las distintas variantes de cambio de código o “code-switching” (Baker, 2011; Lasagabaster, 2014) observadas en las transcripciones.

La principal aportación teórica de esta tesis la constituye el **capítulo 4**. El propósito de esta taxonomía es proporcionar una manera de clasificar las tareas que resulte al mismo tiempo sencilla de aplicar tanto para investigadores como para profesores que no han sido entrenados para aplicar taxonomías más complejas, como bien fundamentada en la teoría y contrastada mediante cálculos estadísticos serios y contrastados. Propongo una taxonomía basada en tres factores: “la cantidad de contexto de apoyo”, “la demanda cognitiva” y “el rol del alumno”. Se ha tenido en cuenta sobre todo el modelo teórico de Cummins (2000), diseñado en el contexto de la educación bilingüe en Estados Unidos. Dicho modelo consiste en un sistema de dos dimensiones: una referida al apoyo contextual de las tareas y otra relacionada con la demanda cognitiva. La novedad propuesta en esta tesis consiste en añadir a este sistema un nuevo factor, referido al papel que desarrolla el alumnado en las tareas. Se mide si el rol del alumnado es de perfil alto o bajo, teniendo en cuenta tanto su participación en el input que necesitan sus compañeros para resolver las tarea propuestas como su participación en el output.

Así, de acuerdo con la taxonomía propuesta en esta tesis, las tareas se clasifican por los rasgos generales mencionados: “contexto”, “rol” y “demanda”, en lugar de clasificarlas atendiendo a las actividades concretas que se pide al alumnado. Cada uno de estos factores puede adoptar dos valores: “alto” y “bajo”. El sistema define, por lo tanto, ocho tipos

posibles de tareas. Resulta muy sencillo clasificar cualquier tipo de tarea en una de las categorías mencionadas. La simplicidad del modelo no impide la utilidad para la investigación. De hecho, como se explica en el mismo capítulo, la mayor parte de los investigadores optan por estudiar únicamente una o dos variables cuando toman como base teórica otras taxonomías más complejas. Teniendo en cuenta esto, se puede formular la *hipótesis RCD*: “Los factores de las tareas educativas que afectan significativamente a la cantidad de L2 producida en el aula son tres: el rol del alumno, el apoyo contextual y la demanda cognitiva”.

En la segunda parte de la tesis se describen los trabajos preliminares al estudio principal. En primer lugar un cuestionario mediante el cual se perseguía conocer las ideas previas de un grupo de docentes con respecto a los conceptos introducidos en esta tesis. Se buscaba sobre todo su opinión sobre *el papel del alumnado en la tarea*, concepto que no se ha encontrado en la bibliografía previa en cuanto a clasificación de las tareas de aprendizaje. Los resultados del cuestionario muestran que este concepto resulta desconocido para los participantes: esto es, sin duda, una señal de su gran novedad. En segundo lugar, se describe el estudio piloto (**capítulo 5**) en el cual se encontraron indicios del interés de la investigación de los factores de clasificación “contexto” y “papel del alumnado en la tarea”. Los resultados del estudio piloto indican que estas dimensiones de las tareas ejercen una influencia significativa en la cantidad de L2 producida por el alumnado, así como en las funciones comunicativas producidas por estos.

A continuación, se presenta el estudio principal (**capítulo 6**), donde se trata de demostrar el funcionamiento del modelo de investigación propuesto mediante la presentación de un caso de investigación-acción. Tanto para el estudio piloto como para el principal, las transcripciones de las tareas llevadas a cabo en un aula de 9 estudiantes de primaria de un colegio rural fueron analizadas como ejemplo de investigación-acción para detectar los rasgos de las tareas que favorecen el uso oral de la L2 en las clases. El grupo de participantes cursaban primero y segundo de primaria en un aula mixta. Recibían, además de dos horas semanales de la asignatura de inglés, una hora de la asignatura de plástica y tres horas de ciencias naturales mediante la metodología CLIL. En estas últimas se combinó el uso de las

lenguas nativas (L1) y el inglés (L2). Tal y como se comenta en el capítulo 1, se decidió utilizar los términos L1 y L2 únicamente, en lugar del uso del término L3 encontrado en algunos trabajos sobre CLIL (Lasagabaster, 2008; García Mayo, 2010; Cenoz and Gorter, 2010).

Como se mencionaba más arriba, el “papel del alumnado en la tarea”, la “cantidad de contexto existente para el desarrollo las tareas”, y la “demanda cognitiva” fueron los factores escogidos para un diseño factorial, correspondientes a la taxonomía definida en la parte teórica de la tesis. Las variables que se seleccionaron para comprobar el funcionamiento de estos factores fueron varias. La primera de ellas, la cantidad de L2 oral producida, medida en AS-units (Analysis of Speech Unit - Unidad de análisis del discurso oral) por segundo. Otra variable es la calidad de las producciones en la L2, medida en número de cláusulas por As-unit, es decir, la complejidad de las expresiones producidas. También se midió la cantidad de L1, medida de la misma manera que se hizo con la L2. Otro grupo de variables utilizadas se refiere al carácter pragmático del discurso. Se computó el número de expresiones correspondientes a las funciones comunicativas generales enumeradas más arriba. Por último, se consideraron las variables de tiempo que el sujeto lleva estudiando CLIL y la presencia del auxiliar de conversación durante el desarrollo de las tareas. Asimismo, se midió la frecuencia del uso del cambio de código o “code-switching” en las diferentes condiciones del estudio.

Para llevar a cabo la investigación, se diseñó una herramienta de software que facilita el trabajo de transcripción de las grabaciones, añade anotaciones a las transcripciones, guarda los datos y analiza la información. Aunque ya existen herramientas para realizar estas tareas, varias cuestiones motivaron que diseñase una propia. En primer lugar, las existentes responden a modelos teóricos de Análisis del Discurso muy generales ya que están destinadas a situaciones como discursos políticos, de gran complejidad lingüística. Como explicaba más arriba, se buscaba simplificar las tareas relacionadas con el análisis del discurso de tal manera que docentes no entrenados en el uso de herramientas muy complejas puedan realizar experiencias de investigación-acción de una manera lo más simplificada posible. Además, no he encontrado ninguna aplicación que permita anotar con el mismo sistema de etiquetas tanto los rasgos discursivos como datos de clasificación de las tareas. Además a todo esto, tal



como se indica en la sección 6.2, la aplicación que se diseñó específicamente para este trabajo permite integrar fácilmente el trabajo de transcripción con el paquete de análisis estadístico utilizado (“R”). Todo el sistema de software propuesto (editor *Emacs*, paquete de transcripciones y paquete estadístico) está compuesto por software libre, permitiendo de esta forma que cualquier docente pueda realizar la investigación de sus aulas sin necesidad de pagar licencias de software. El conjunto formado por el software de transcripción, el sistema de etiquetado de las transcripciones, el software procesado de estas para obtener datos estadísticos y el análisis de estos conforman un marco de trabajo que constituye otra aportación importante de estas tesis. Por una parte, supone una simplificación con respecto a otros entornos de trabajo mencionados (Allen and Core, 1997; Core and Allen, 1997; Jurafsky, Shriberg, and Biasca, 1997; Leech and Weisser, 2003; González-Ledesma, 2007; Schmidt and Wörner, 2009; Bunt et al., 2010; Rühlemann and Aijmer, 2015), y, por otra parte, se compone totalmente de herramientas libres y gratuitas.

Después del análisis de los datos (**sección 6.3**), se encontraron fuertes efectos de algunos de los factores sobre las variables medidas. Esto se observó principalmente en cuanto al uso cuantitativo de la L2 oral por parte del alumnado, medido en el número de AS-units (Unidad de análisis del discurso) por segundo. En concreto, los efectos de la cantidad de contexto incluido en las actividades afectó de una manera muy significativa a la producción oral de la L2. Ocurrió lo mismo con el factor del papel del alumnado, que influyó muy positivamente sobre la cantidad de L2 utilizada por los sujetos. Del mismo modo, la interacción entre ambos factores (cantidad de contexto y rol del alumno) también repercutió de manera significativa en la variable de la cantidad de L2 producida. No se detectó, por el contrario, una diferencia significativa de la mencionada variable con respecto al factor referido a la demanda cognitiva de la tarea.

En el caso del profesor, aunque los datos apuntan en la misma dirección, los resultados de los efectos principales de los factores no resultaron ser significativos en el análisis. Sin embargo, sí lo fueron los efectos de la interacción entre ambos (“cantidad de contexto” y “rol del alumno”). Esto quiere decir que los factores “cantidad de contexto” y “rol del alumno” por separado no influyeron significativamente en la producción en la L2, pero cuando ambos

factores se modificaron, sí se observó un impacto en las variables de cantidad y calidad de las producciones. Es destacable que para conseguir un mayor uso de la L2 por parte del profesor, es necesario disminuir la participación del alumnado en el input de las actividades. Ciertamente, esto es lógico, pero indica que el profesor tiene que tener muy en cuenta si conviene, para el grupo de alumnado con el que trabaja, que el input provenga principalmente del alumnado, ya que puede ser un input de una calidad insuficiente.

En este capítulo también se ofrece un análisis cualitativo detallado de otros fenómenos. Se ofrecen ejemplos de la frecuencia con la que los estudiantes y el profesor utilizan las diferentes funciones comunicativas en su discurso. También se analiza el papel de los auxiliares de conversación en el aula, y su influencia en el lenguaje producido por los participantes. Se estudia también la influencia que tiene en el uso de la L2 el número de años que el alumnado ha cursado materias con la metodología CLIL. Por último, también se describe el fenómeno de “code-switching” observado en las lecciones grabadas, es decir, el uso combinado de la L1 y la L2 para expresarse. En cuanto a los resultados obtenidos para estas últimas variables, aunque el alumnado utilizó más la L2 y menos la L1 cuando el auxiliar de conversación estaba presente, los resultados no llegan a ser significativos. En cuanto al número de años del alumnado en CLIL, se concluyó que el alumnado que llevaba un año más utilizaba más la L2; no obstante, este efecto no resultó ser estadísticamente significativo. Las diferencias con respecto a la forma de utilizar el cambio de códigos o “code-switching” tampoco fueron significativas. La frecuencia de incidencias de una de las lenguas en estructuras construídas en la otra lengua fue similar para las diferentes condiciones experimentales. Lo mismo sucedió en cuanto a la introducción de frases completas de la L1 en contextos de uso de la L2 y viceversa.

En la sección **6.4**, se presentan las conclusiones a partir de los resultados observados. A la vista de estos resultados, se puede decir que existen buenos indicios de que la *hipótesis RCD* propuesta en este trabajo explique las variaciones en la producción oral de la L2. Aunque no es posible confirmarla con el estudio de un caso únicamente, los resultados son muy claros. Es necesario que se lleven a cabo más investigaciones en la misma línea para poder confirmar la teoría. Es importante señalar que una de las conclusiones de este trabajo

es que el estilo comunicativo de los docentes y los auxiliares de conversación es un factor de gran importancia en la producción de la L2 en el aula. Debido a esto, se considera que comparar, para el estudio de los factores descritos en este estudio, clases procedentes de la enseñanza impartida por docentes diferentes distorsionaría demasiado los resultados, ya que su estilo comunicativo sería una variable muy fuerte no controlada. Por este motivo, es preferible el estudio cualitativo en profundidad de cada caso por separado en lugar del uso de grandes muestras de datos procedentes de muchos centros educativos diferentes en las que el análisis profundo de las características particulares de los docentes no es posible. En otras palabras, la investigación-acción parece la manera más adecuada de profundizar en el conocimiento de los fenómenos que se producen en las aulas CLIL. En esta misma sección se hace una reflexión sobre las implicaciones pedagógicas de las conclusiones obtenidas. Aunque no podemos caer en la simplificación de las conclusiones, parece claro que aumentar el valor de los factores “contexto” y “rol” resulta, en general, en una mayor producción de la L2. En esta parte del trabajo se proponen una serie de recomendaciones para programar tareas en el sentido indicado: aumentar los elementos visuales, utilizar contenidos ya trabajados en otras áreas, gamificación, utilizar el concepto de “information gap”, etc..

Por último, se enumeran las referencias consultadas, así como la legislación que se aplica a la metodología CLIL en el contexto gallego. El apéndice A recoge una descripción de las tareas observadas en las grabaciones. El protocolo de anotación de las transcripciones se incluye en el apéndice B. Se ofrecen las transcripciones completas tanto del estudio piloto como del principal en los apéndices C y E. Las transcripciones fueron posteriormente anotadas con rasgos del discurso y características de las tareas observadas. Dichas transcripciones anotadas se encuentran en los apéndices D y F.

El estudio presentado en esta tesis pretende proporcionar a los docentes de inglés un marco, explicado más arriba, sobre el que fundamentar la investigación-acción en sus aulas de manera que se genere progresivamente un mayor conocimiento sobre las experiencias CLIL en todo tipo de contextos. Viene así a llenar un vacío importante, pues los trabajos anteriores consultados en la parte teórica son estudios a gran escala llevados a cabo por investigadores dedicados a tiempo completo y con alumnos en su mayor parte de secundaria

con un nivel de competencia lingüística intermedio, con métodos fuera del alcance del profesorado habitual de los centros de primaria que llevan a cabo los programas CLIL.

Los profesores que deseen mejorar en sus aulas algún aspecto del proceso de aprendizaje deberían conocer en primer lugar, con la mayor profundidad posible, sus propias prácticas. La proliferación de estudios detallados de otras aulas les permitirá comparar su trabajo con aquellas en las que las circunstancias contextuales sean lo más similares posible. De esta manera se progresará tanto hacia un mejor conocimiento global de la enseñanza CLIL como a una mejora de cada una de las experiencias que tienen lugar en los centros educativos.



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